

EDMONTON'S 100% INDEPENDENT NEWS &amp; ENTERTAINMENT WEEKLY

# VUEWEEKLY



## BLACK NARCISSUS

ROBIN BLACK THINKS HE'S CANADIAN ROCK'S NEXT BEST THING. IS HE RIGHT? BY DAVE JOHNSTON

CAM HAYDEN'S  
GOT THE BLUES AGAIN

PLUS: CHARLES BUKOWSKI, ROBERT CRAY,  
LARRY CLARK'S BULLY AND REMEMBERING PAULINE KAEI



## What's on Track

SEPTEMBER

## The Jordan Cook Band

THU  
6  
to  
SAT  
8CD release party for  
Saskatoon's Blues  
wonder boy!  
No cover Thursday!

## Sunday Night Live

SUN  
9Featuring Jordan  
Cook Band, Killer  
Comedy Show & DJ  
Dudeman.

## The Hi-Phonics

MON  
10  
to  
WED  
12Edmonton's hottest  
funky club act!  
No cover!

## Matthew's Grin

THU  
13  
to  
SAT  
15Great tunes off their  
disc, and smokin'  
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**COVER STORY:** "I'm an arrogant guy," admits rock superstar-of-the-future Robin Black, and he's right: Black is full of barbed opinions about the moribund Canadian music scene, not to mention hype for his own live shows—and Dave Johnston was there to write them all down • 26

**FRONT:** Charles Bukowski: *Beerspit* and polish • 6

**MUSIC:** Cam Hayden picks up where he left off • 29

**FILM:** Hou Hsiao-Hsien, finally on video • 37

**ARTS:** Maria Lezon is on the prowl for *Virgins* • 42

**PLUS:** Remembering Pauline Kael • 8 • Bored by *Bully* • 41

## yourVUE

## Carin' for Carpenter

I have to take issue with Josef Braun's review of John Carpenter's *Ghosts of Mars* ["My least favourite Martian," August 30-September 5]. The problem isn't that he trashed the movie. That's his subjective opinion and he's welcome to it. What irritated me were several statements he makes about Carpenter as a director.

I believe, at one point, Braun refers to him as "a dumb guy" and goes on to state that, "Carpenter can't shoot anything that looks interesting." Putting aside the smug arrogance of those statements, they are also entirely inaccurate.

I would be curious to know the criteria Braun is using to dismiss Carpenter's visual style. In fact, he's one of the few directors working today who have consistently used the 'Scope frame with any skill. (David Lynch is another.) His films have a lean, uncluttered look that does seem old-fashioned in these days of rapid-fire editing and mood lighting, but this is a sign of integrity, not lack of talent. He's also one of the few directors who doesn't overindulge in CGI, which is reason enough to give him some respect.

*Ghosts of Mars* is a minor effort, but it's not as bad as it's made out to be in the review. The cast actually does quite well considering the limitations of the material, and I thought

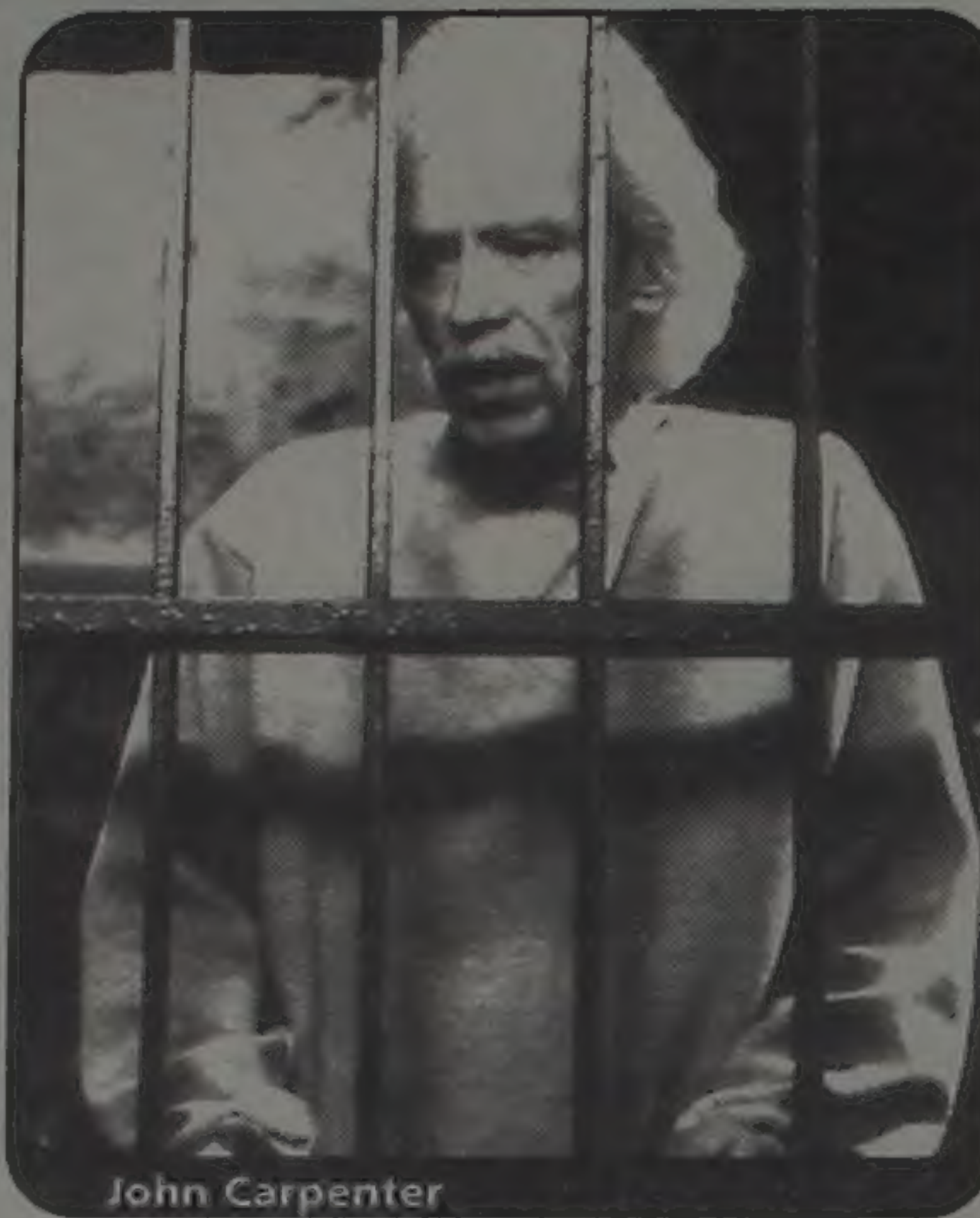
the use of wipes and lap dissolves was fun. I'm not saying it's a particularly good film, but it's no worse than Tim Burton's *Planet of the Apes*.

I would remind anyone bothering to read this that Carpenter is the director of, *Dark Star*, *Assault on Precinct 13*, *Halloween*, *Escape From New York*, and *The Thing*, all genre classics. Add to these the underrated *Prince of Darkness* and *In the Mouth of Madness*, the genuinely subversive *They Live*, and the just plain fun *Big Trouble in Little China*, and you have as impressive a résumé as any horror/sci-fi director who's ever worked. His commitment to genre is genuine, resisting anything trendy or stylish. (You'll never see him make a smirky, self-referential exercise in irony like *Scream*.)

Someday, Carpenter will be listed amongst such B-movie artists as Jacques Tourneur, Don Siegel and Sam Fuller as an artist of genuine vision and great personal integrity. If you must aim patronizing remarks at directors who have little imagination or "can't shoot anything that looks interesting," I suggest you take a closer look at Lars von Trier. —KYLE BURLEY, EDMONTON

## DiCenzo pubs reader the right way

I just read the criticism of David DiCenzo's article about pubs in Your Vue ["Public knowledge," August 30-Sep-



John Carpenter

tember 5]. I just want to say that I like DiCenzo's style, including his "sub-competent handling of the English language." (His critic's opinion—not mine.) I think his critic should just lighten up a bit. I like what DiCenzo does—it's good and it's fun. Tell him to keep up the good work. —LYNDA DOWNIE, EDMONTON

## Reader OBJECTS to VuePoint COLUMN

After reading Dan Rubinstein's August 30 VuePoint ["The secret sharer"], I found myself wondering how old he is, and what related experiences (or lack of), have shaped his reaction to the

SEE PAGE 6

## VUEfinder

## Front

- 2 Your Vue
- 4 Media Jungle
- 4 Green kids
- 5 Vue News
- 5 VuePoint
- 6 Books: *Beerspit* Night and Cursing
- 7 Three Dollar Bill
- 8 Pauline Kael
- 10 Home pages
- 11 Shelf Life
- 12 Style: Fall fashion preview

## Dish

- 14 Dish Weekly
- 19 Wedding food

## Music

- 22 Music Notes
- 24 Music Weekly
- 26 Cover: Robin Black
- 28 Big Wreck
- 29 Got the Blues
- 30 Robert Cray
- 31 Classical Notes
- 32 Music DVDs
- 35 New Sounds

## Vurb.

- 33 Disc ReVUEs
- 33 VURB Weekly
- 34 VURBan Legends

## Film

- 36 EFS WWII series
- 37 *Flowers of Shanghai*
- 38 Film Weekly
- 39 *Straight Man*
- 40 *Jeepers Creepers*
- 40 *Soul Survivors/Winter Kill*
- 41 *Bully*

## Arts

- 42 *There Are No Virgins in America*
- 42 Theatre Notes
- 43 Arts Weekly

## Events

- 44 Rockie Horoscope
- 44 Events Weekly

## Classifieds

- 46 Hey Eddie!

Danier Leather  
Dollar Store  
Globo Shoes  
House of Tools  
Office Depot  
Jax Bean Stop  
Alberta Fabric  
Jean Outlet  
Independent  
Jewellers  
Winners  
Reitman  
Save-On Food  
Save-On Liquor  
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FUEL  
Something Like Human



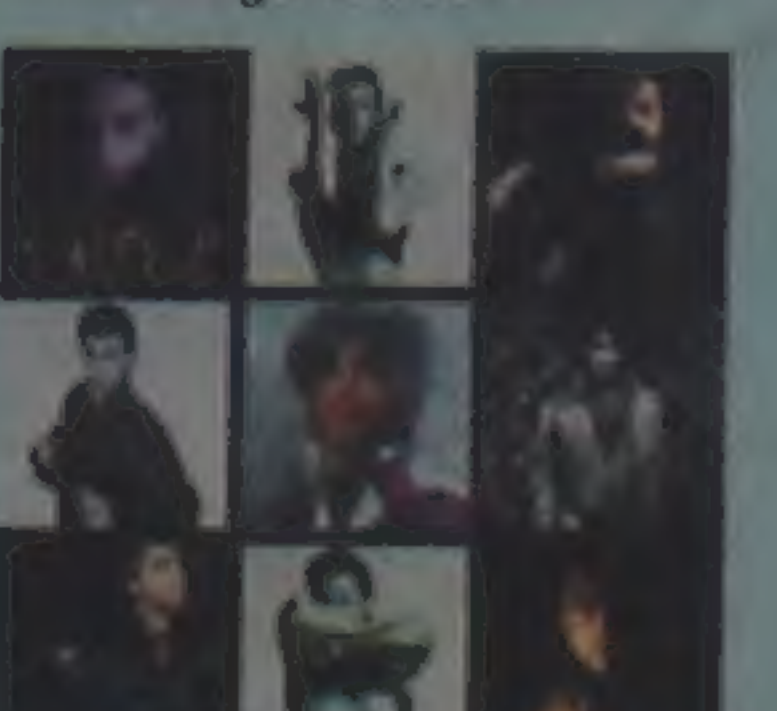
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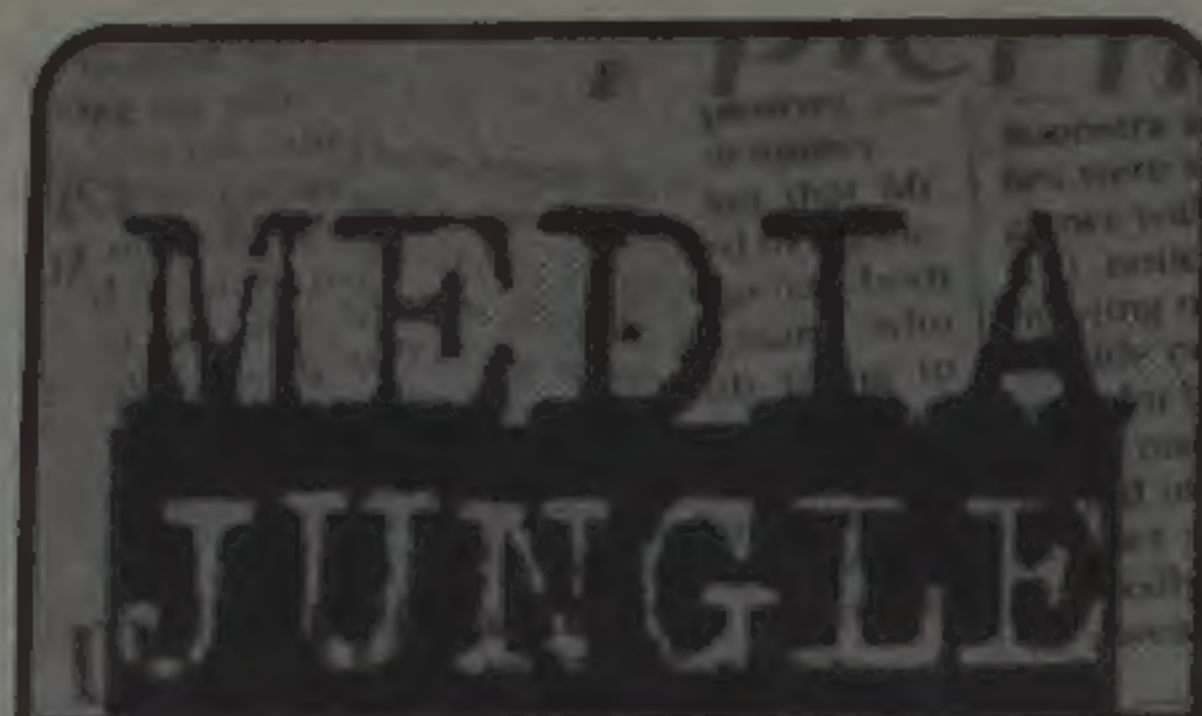
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BY DAN RUBINSTEIN

## That old Black magic

When Conrad Black cut his \$3.2 billion deal with CanWest Global last summer to divest himself of the vast Southam newspaper chain, he went to great pains to retain a 50 per cent interest in the *National Post*, the empire's shinning crown jewel. And to tell everyone exactly what he was doing. It was his personal pet project, after all, a paper hatched less than three years ago to serve purposes more ego-oriented and ideological than economic. Not only has the *Post* lost an estimated \$190 million since its birth, but it's also been stripping resources and bodies from other Southam properties since being launched in October 1998. That hiring freeze at the *Ottawa Citizen*? Think it might be related to the superstar salaries being pulled in by high-profile *Post* staffers, not to mention the extravagant and far-flung destinations they'd fly to in order to write splashy, attention-grabbing (though not necessarily vital) features?

As Vue News outlined last week, the reasons Black has decided to

now step away from the *Post* (instead of co-piloting the paper with CanWest for another four years) are rooted in both ego and economics. The dispute with prime minister Jean Chrétien over British peerage was enough to convince the future Sir Conrad to renounce his Canadian citizenship, effectively cutting short his tenure as the publisher of a national newspaper. And he no doubt also foresaw the eventual ownership supremacy of CanWest, whose ruling Asper clan—with their unabashed pro-Liberal views—would likely square off with Black over the *Post*'s editorial stance.

But like any true millionaire entrepreneur hell-bent on staking himself a place in history, Black had another strong reason for bidding farewell to the *Post*. He wants to be world-famous, he wants to be remembered—and being a king fish in the small pond that is Canada apparently isn't important enough for the rewards Black seems to be hunting. (Canada, he once remarked, is "a country that does not inspire unlimited excitement in U.S. investors.") With his Hollinger corporate face, Black's already the proprietor of the *Daily Telegraph* in London, England, the *Chicago Sun-Times* and the *Jerusalem Post*. Now he's ready to dive face first into further discussion with the owners of dailies like the *Washington Times* and *New York Post*; he started the *Post* because he needed a flagship based in Canada's media capital, Toronto—and it's obvious

that Chicago doesn't cut it south of the border.

In an interview with *National Post* business reporters after announcing his September 1 departure from Canada, Black said he's "ready for anything" in terms of his new shopping list. "I dutifully ask all of these people—[Bill] Gates, Steve Case, [Rupert] Murdoch, Sumner Redstone—everybody who is prominent in the media in the U.S. and elsewhere, and nobody really knows how the media is going to crank out," he said. "I'm not a clairvoyant, especially when there's technology involved, so we just want to have a higher comfort level of where the smart money should go before we actually go anywhere ourselves." Silly me: of course, why not make a few bucks while they're carving out that monument.

With Black vanquished from his home and native land, in greener pastures investigating the possibilities of some sort of *National Post* U.S.A. or *National Post* U.K., the synergies and convergence with CanWest Global so frequently cited in the wake of last summer's merger will now proceed more smoothly. According to the *Toronto Star*, Black's departure will make it easier for CanWest to showcase *Post* reporters on a new Canada-wide news and public affairs show that's set to debut this fall. Moreover, CanWest president Leonard Asper said, "The marketing power of CanWest media in Canada is one of the



Conrad Black turns his back on Canada

keys to unlocking additional subscriptions and advertising revenue" for the *Post*. Seems the Aspers still believe the *Post* can turn a profit.

And Black? Well, his vocabulary was uncharacteristically pedestrian when he talked to the *Post* about the economics of first hooking up with CanWest and now cutting his ties to Canada altogether. "The journalistic community wept and the financial community shrieked with delight," he said about the short-lived megamerger. Ultimately, though, it's "a little hard to serve two constituencies at once," he said, "but that's what I'm paid for, that's my job. You gotta do what you gotta do." *You gotta do what you gotta do?* Sounds like a sentiment—and an unadorned vernacular—even his potential future business partners in the United States will be able to understand. ☐

# A program for growing children

Sierra Club  
program cultivates  
environmentally  
aware kids

BY TAMARA NOWAKOWSKY

**W**e have been inundated with so many stories and statistics about environmental issues that it's understandable if people feel overwhelmed or even complacent—if you've heard one endangered species stat, you've heard them all, right? Well, here's a new one: globally, one in every eight species is endangered... but it's not what you'd think.

Type "endangered species" into any Internet search engine and you'll be linked to countless sites about endangered animals and the programs to save them. However, as part of a continued effort by the Sierra Club's Prairie Chapter and Edmonton's Environmental Resource Centre (ERC), a new hands-on education program is increasing awareness in children about endangered plant species, informing them about the dangers of pesticides and planting the seeds of interest about organic gardening.

Sonja Mihelcic, chapter director of the Sierra Club Prairie Chapter, brought the Green Kids program to the ERC as a part of the Sierra Club of

Canada's mandate to help citizens become part of solving environmental challenges and to draw attention to an issue that is rarely glamorous enough to make front-page news. "As a society," Mihelcic says, "we tend to focus on the endangered species that are larger and more charismatic—for example, caribou. Not many Canadians can name an endangered plant. Although these primary producers are critical to ecosystem function, we seem to have lost touch with how important they are."

Mihelcic hopes that the Green Kids program will offer an opportunity to affect the next generation's perception and inspire them to action. With this field trip the Sierra Club and the ERC are going a step beyond lecturing to kids in classrooms—they're inviting school-children into their garden. The agenda starts with a visit from children from local schools and daycare centres to the ERC.

## Zyp-a-dee-doo-dah

Every avid gardener bursts with pride over what they have sown, and is more than willing to share tips and secrets for growing healthy plants. But when that gardener is Lisa Zyp, the conversation involves much more than showing off blooms and talking fertilizer. Zyp, a recent graduate of NAIT's landscape architecture program, is spending her summer planning, planting and

taking care of the impressive nature preserve-like garden at the ERC. She planted the whole garden and grows it organically without the use of pesticides, and waters it using rainwater collected in a special system. She is also acting as the interpretive tour guide for Green Kids, and her knowledge of (not to mention her infectious enthusiasm for) all things green, she is instilling the importance of organic gardening in this next generation of plant growers.

"Does anybody know what organic gardening is?" she asks the crowd of children carefully standing among the rows of vegetables. "Organic gardening is an environmentally-friendly way of gardening. We use natural fertilizers which is like food for the plants... and we make sure we plant species that get along together so they don't compete with each other for nutrients to grow. We also chose plants that grow really well in this climate."

Some of the eager young participants already know what she is talking about and answer questions Zyp asks about this way of gardening. For others who have seen their parents spray chemicals on their lawns and gardens, ideas such as companion planting (where gardeners pick plants that are friends and not enemies), introducing friendly critters like ladybugs to help control the pest population and having a compost bin with worms to eat the discarded garden and food scraps are new and captivating concepts.

Zyp's audience is curious when

told about pollen and bees, butterflies and flowers, and fascinated by her tales about each of the plants in the ERC's remarkable collection. Eyes widen when they are told about the prairie crocus, a plant whose touch irritates the skin and was a once-popular prop for practical-joking natives. A warning that using the plant as toilet paper can cause skin to sting and peel off causes uncontrollable giggles to erupt through the group.

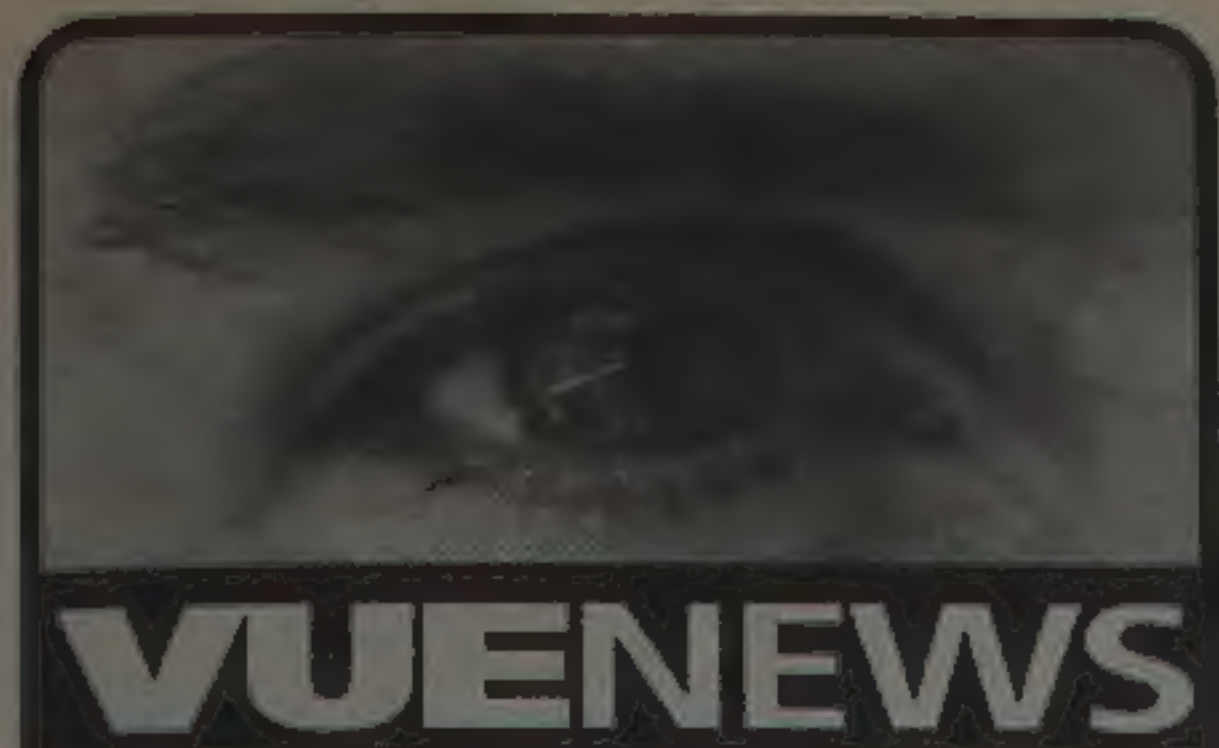
## Hey, everyone! Let's play Pesticide!

Later in the day, the children play a game in which they act out different animal roles designed to demonstrate how pesticides can travel through the entire food chain. By hopping around picking up candy, the kids pretend they are grasshoppers eating corn sprayed with pesticides—by the end of the game, these chemicals have been ingested in turn by the owl and golden eagle, which ate the falcons, which ate the starlings, which ate the grasshoppers which ate the chemical-laced corn in the first place.

The game is an entertaining activity, but the lesson is a serious one. "Ecological diversity is extremely important for an ecosystem to function," says Mihelcic. "With Green Kids, we hope to emphasize the 'web of life' and its importance. Participants learn that when one component of the food chain is affected, eventually all

SEE PAGE 11





**VUE NEWS**  
YOUR ALTERNATIVE GUIDE TO  
WHAT'S REALLY GOING ON...

## COMMUNICATIONS

### Telcos anticipate end of price cap regime

OTTAWA—Do you remember when the Canadian Radio-television and Telecommunications Commission introduced price caps for local telephone service in 1998? Everyone was talking about "competition, convergence, emergence," predicting a near future in which there were no big phone companies or cable companies but lots of medium-sized communications companies vying in a cutthroat market for our dollars by slashing prices and increasing service.

And an imposed ceiling on how much Canada's big telephone monopolies could charge consumers was supposed to go a long way toward bringing Canadian consumers to this promised land. "Price cap regulation will provide for the effective transition to competition in the local market," then-Chairwoman Françoise Bertrand said in a CRTC press release on March 5, 1998. "We feel confident that it will constitute the proper balance between consumer interests, regulatory flexibility for existing telephone companies and opportunities for new players to the market."

In case you hadn't noticed, it didn't work.

Canada's "big eight" phone monopolies—BC Tel, Bell Canada, The Island Telephone Co. Ltd., Maritime Tel & Tel Ltd., MTS NetCom Inc., The New Brunswick Telephone Co. Ltd., NewTel Communications Inc. and Telus Communications Inc.—have a 98 per cent share of the market. The other two per cent is largely made up of small companies providing services to less populated areas which the monopolies won't touch, even though the CRTC orders them to. They lose less money paying a fine than they would providing basic services to Canada's hinterland with a price cap preventing them from charging more for their trouble.

The CRTC is just starting the process of reviewing its second four-year plan since it first decided to demonopolize the telecommunications industry in 1994. Early next year, a new plan will have to be drawn up, and the monopolies will have to be told how much to charge.

The companies' own figures show they made between 16 and 28 per cent profit last year—the CRTC's 1998 plan was designed to net them about 11 per cent, which is still high by utility company standards, let alone competitive market standards.

Regardless of their windfall, the companies are looking forward to the end of the price cap regime and are asking for a rate increase of about six per cent, which would bring the average Canadian residential rate to about \$35 a month. "This is an enormous cash grab by monopolies who are



already showing very healthy financial returns," said lawyer Philippa Lawson, who is representing a coalition of consumer groups opposed to the telcos' proposal. "They want to be able to exploit their most captive customers, without any requirement to share the benefits of a declining cost industry with their ratepayers, and without accounting for their profits. This is completely unacceptable."

In a competitive market, of course, when profit rates get that high, other companies immediately spring up to get a piece of the pie. But the industry incumbents have no need to pass their own expense savings along to their customers, so they've got quite a war chest with which to guard their market dominance.

History tells us the only way out of this mess is to forcibly split monopolies apart into competing companies, as was done in the U.S. to "Ma Bell," AT&T, in the early '80s. If you have a better idea, the CRTC is taking suggestions from the general public from now until October 17. —DAVID STUART

## HIGH TECH

### Russian programmer at centre of landmark Internet case

SAN FRANCISCO—The courts have already ruled against Napster, but it's obvious that the Internet and advances in computer programming will forever change the way society perceives ownership of intellectual property. And a new copyright-and-the-Internet case promises to rock the legal world once again.

Supporters of Russian programmer Dmitry Sklyarov are mounting protests in Silicon Valley and urging support throughout the United States after the California D.A. indicted Sklyarov and his Moscow-based employer, Elcom, for copyright infringement. Sklyarov and his firm developed a program that strips copy protection

from Adobe's e-book electronic publisher—and they have been marketing it over the Internet.

What makes this case an Internet landmark—right up there with the Napster case—is that it pits the American government against a foreign company. If a conviction sticks, it would establish the United States as the official lawmaker of the Internet and all things digital.

The D.A. claims Elcom broke the American Digital Millennium Copyright Act, which prohibits programmers from developing or sharing technology which can help break copyrights on other programs—even if it wasn't the intention of the programmers in the first place.

Sklyarov was arrested by FBI agents during a recent computer convention in Los Angeles.

Lawrence Lessig, director of Stanford University's Center for Internet and Society, led a fundraiser in San Francisco in support of the Russians. "This is a war being waged by copyright interests who see each opportunity on the Internet as an opportunity to change the meaning of copyright law," ZDNet quoted Lessig as saying.

Fledgling lobby group Electronic Frontier Foundation has come out swinging against the American effort, stating the Digital Millennium Copyright Act does not take into account fair use of copyrighted material. The EFF has been so successful in earning support that Adobe itself recanted its position, opting to take a softer stance on Elcom. But the American prosecutors haven't listened. Now, the EFF is pressuring Adobe to take the unusual step of paying Elcom's legal fees. —STEVEN SANDOR

## ARTS

### And that's not even counting the encore!

HALBERSTADT, GERMANY—If you attend an organ recital in Halberstadt,

Germany, be sure to use the washroom beforehand—intermission isn't for over 300 years.

There's only one piece on the programme for the John Cage Music Project in the small eastern town; *Organ2/ASLSP*, which, if you follow the composer's directions to the letter (and it will be difficult to argue with Cage, since he passed away in 1992), is supposed to last 639 years.

That's a long time to sit in the uncomfortable pews of Buchardi monastery, which has just been blessed with a brand-new instrument built especially for the project by world-renowned organ maker Gerhard Woehl. The audience at the September 4 premiere, however, still have no idea how their new addition to the town sounds—the first musical event is a silent rest during which only the organ's bellows can be heard.

This is conceptually remarkably similar to Cage's most famous work, *4'33"*, in which a soloist stands on stage not playing a note for just over four and a half minutes. Anyone who's ever attended a performance of the piece will tell you the infamous avant-garde composer's piece seems interminable; that's nothing compared to *Organ2/ASLSP* (the latter letters stand for "as slow as possible"). The first three-note chord will be struck on January 5, 2033.

This will not only go down in history (assuming there still is history in the year 2639) as the world's longest piece of music; it will also be the first solo piece designed to be started and finished by different musicians—unless, of course, the science of cryogenics comes a long way in the interim.

For the record, a spokesman for the John Cage Foundation explains the artistic statement behind *Organ2/ASLSP* as "contrast to the breathless pace of change in the modern-day world." I'll comment on that statement when I finish this article... in 640 years. —DAVID STUART

## VUEPOINT

BY DAVID STUART

### Race to the finish

There's only one thing worse than the sham that was the improbably named United Nations World Conference Against Racism, Racial Discrimination, Xenophobia and Related Intolerance, and that was Canada's ambivalent reaction to the completely predictable posturing that scuttled the third such conference in a row.

Anyone who didn't see this coming hasn't been paying attention for the past 53 years. The conference had no choice but to face controversy over racism and Zionism—those two issues are the UN's *raison d'être*. It was only the prevention of future Holocausts that gave the disparate nations of 1948 common cause. The UN failed that mandate in 1994 when its peacekeepers allowed over a million Rwandans to be butchered, shamefully making a scapegoat of Canadian general Romeo Dallaire.

Racism and Zionism have dogged the UN since its beginning, and they succeeded for 16 years, while a UN resolution claiming Zionism equals racism was on the books. Successful because of vote support by Warsaw Pact nations, the resolution was more an expression of anti-Americanism than anti-Semitism; no sooner was the Cold War over than the resolution was scrapped in 1991.

Canada had two choices faced with this situation: participate fully if there was hope of stopping divisive elements from hijacking the proceedings, or withdraw completely if there wasn't. Instead, the rank of its chief envoy was downgraded from Foreign Minister John Manley to junior Multiculturalism Minister Hedy Fry, whose sole previous experience with racism consists of slanderously accusing the citizenry of Prince George, B.C. of cross-burning.

Since U.S. Secretary of State Colin Powell cancelled within 24 hours of Manley, Canada seems to be meekly following Washington's lead—but lacking sufficient conviction to join an American-Israeli boycott after a draft resolution basically called the latter nation an apartheid state. Conveniently, the U.S. was spared from having to scrutinize its history of slavery and violent racial conflict, and avoided being forced to pay reparations to African nations.

Canada is a world leader of peace, universally respected for its peacekeeping missions, which bravely face danger while the U.S. Congress wrings its hands and keeps its American boys home. But Canada showed no leadership at this conference; rather, what came across was a pathetic desire to please everyone.

Fry's argument that Canada was staying in order to vote against the draft's wording is specious; the Zionism-racism controversy will live on far into the 21st century. The question is, will Canada's esteemed position on the world stage, earned with the toil and blood of its peacekeeping forces, prove as long-lived?

Not if their orders are to please everyone. ©



# Beerspit, Buddhism and Buk

Letters collection reveals Charles Bukowski's secret female influence

BY BARRY HAMMOND

**S**heri Martinelli was an unlikely person to correspond with Charles Bukowski, the so-called poet and novelist of L.A.'s skid row. As the editor of this collection writes, "She was a protégée of Anaïs Nin and is described at length in Nin's infamous *Diary*; she was the basis for a major character in William Gaddis's novel *The Recognitions* and then became the muse and mistress of Ezra Pound (she appears in various guises in the later *Cantos*); Charlie Parker and the members of

the Modern Jazz Quartet hung out at her Greenwich Village apartment; Marlon Brando was an admirer and Rod Steiger collected her art, as did e.e. cummings; she knew and was admired by all the beats—Ginsberg was an especially close friend and mentions her in one of his poems—and she was known in San Francisco in the late 1950s as Queen of the Beats; H.D. identified with her and wrote about her in *End to Torment*. Pound wrote the

## books reVUE

introduction to a book of her paintings, and her art is now in collections around the world. She wrote unusual prose and poetry, much of it published in her own magazine, the *Anagoric and Paideumic Review*."

Bukowski, though an admirer of Pound and H.D., regarded them as a part of the past. He hated jazz, Hollywood, the idea of socializing with

anyone, especially other writers, and didn't care much for the Beats. He was practical, down to earth—down even to the gutter, some said—and had no use for the sort of mysticism of which Martinelli was a lifelong adherent. To say this correspondence represents the attraction of opposites is a staggering understatement.

Yet there was something in this sort of woman which attracted Bukowski, even if he felt the need to constantly criticize them for their beliefs. Linda Lee Bukowski, the woman he eventually married, was a follower of Zen Buddhism, a health food enthusiast, an outgoing and gregarious attendee of readings, women's groups and art shows.

### Thumpin's gotta give

Interestingly, the correspondence documented in the new collection *Beerspit Night and Cursing: The*

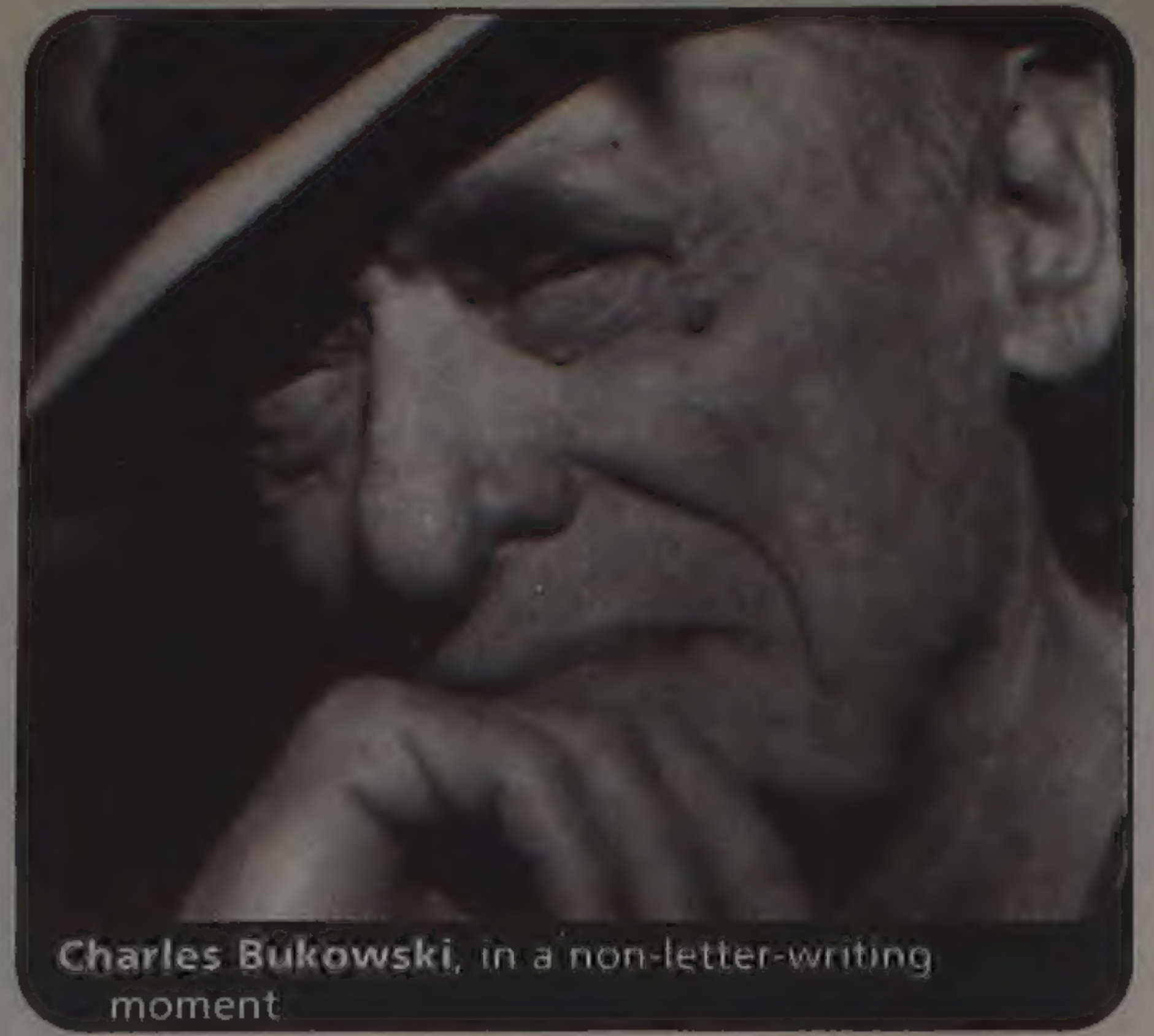
### Correspondence of Charles Bukowski and Sheri Martinelli

began with Martinelli's rejecting some of Bukowski's early poems which he had submitted to her magazine. Explaining she didn't detect a "thump" in them, Martinelli advised him to look to the masters of the past. He wrote back to her, describing how completely dead he found the history of literature. Their ensuing conversation lasted seven years.

It's a revealing collection of letters that shows sides of Bukowski many of his fans are unaware of. We see Bukowski flirt with a woman two years his elder, one who thought art should be "uplifting." We see him display his encyclopedic knowledge of classical writing and music and, even more surprisingly, reveal details of his own creative process, something he rarely even referred to, especially in later interviews.

### Passing the Buk

Another interesting part of the book is a letter from 1961 in which Martinelli advises Bukowski to do readings and recordings, something he was reluctant to do. "Go read on tape buk you coward," she writes. "These kids need some road to follow wild geese leader... that is a way... try to give them some respectability... but insist on yr own terms... make 'em come to you." Bukowski is adamant in his refusal: "I cannot read and I will not read for their little dirty skins," he says. "I will not go on tape; I will not stand before a mike and spiel something into it that I have long ago written and forgotten; I will not be their dupe and their dummy; I will not have their handshake, or their women or their wine or their brotherhood. I stand alone and apart from the artists and the scribblers—I



Charles Bukowski, in a non-letter-writing moment

will have none of them. Every touch of them is death."

And yet, just a few years later, Bukowski did many such performances. Although he hated readings, he did them for money in the early days, and many recordings and videotapes exist of his public performances. (*Charles Bukowski Reads His Poetry* on vinyl, *Charles Bukowski Hostage*, *Bukowski Reads His Poetry* and *Charles Bukowski Uncensored From the Run With the Hunted Sessions* on CD, *Bukowski at Bellevue* and *The Charles Bukowski Tapes* on video, to name a few). The reason for Bukowski's change in policy remains unclear, but it's interesting to know that Martinelli gave him such sound advice at such an early date.

Anyone who thinks they have Bukowski's number would do well to read this collection to see some other facets to his character. But the book is also a window into a neglected female artist who was, prior to this volume, remembered by "only a handful of Pound scholars," who lived out her later years in a camping van and whose passing therein, outside a supermarket where she liked to park and watch the customers, in 1996, didn't even make the papers. Recommended. ☺

*Beerspit Night and Cursing: The Correspondence of Charles Bukowski and Sheri Martinelli (1960-1967)*

Edited by Steven Moore • Black Sparrow Press • 400 pp. • \$26.95

### Your Vue

Continued from page 2

way so many Albertans (like myself), WERE mightily pissed off upon smelling the "brainwave" Jean Chrétien farted out about how we should "share" our prosperity and "work collectively" to avoid "dislocation" in Canada. (As if we DON'T contribute seven billion dollars to federal equalization funds!)

I think the only Albertans who REALLY understand what level of economic fucking-us-over CAN result when Ottawa ACTS on such talk are over 35s like myself, who DID suffer from the NEP imposed by Trudeau in the early '80s.

All of a sudden, the late '70s prosperity that this province enjoyed from selling its oil at world prices came to a slap-in-the-face halt, because Ottawa's pimp/parasites, with the cooperation of a spineless Premier Lougheed, decreed that our oil would now be sold exclusively to Ottawa at a "made

in Canada" price. (Along with his "caring and sharing" prattle, I believe Trudeau used that phrase.)

Did Dan personally see and feel the financial and emotional hardship I and many others endured when that boom came to an artificial end, by all appearances maliciously planned and legislated by the central Canadian establishment? Can he imagine his being only one of 125 applications to just pump gas? I remember too well people who lost their homes, jobs, etc. overnight. Too many never bounced back and lost their spirit, becoming despairing alcoholics who died "too soon" in the '80s and '90s. I remember strained marriages. I remember the horrible injustice of this pain being inflicted on "nice" people, the LAST kind who "deserved" to have this happen to them.

Looking back, the only reason I believe I managed to cope with the humiliation of never having enough money to do or have anything, mixed with having to accept shitty jobs "beneath" me, is because I saw so many

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BY RICHARD BURNETT

## D.O.A.

When gay friends are partying together, what's their responsibility to each other? How much care do we need to take to avoid getting bashed, mugged, robbed, assaulted or even killed?

Just a few years ago, my Toronto-based ex-boyfriend brought his James Dean lookalike fuck-buddy back to his downtown Montreal hotel room after a night out on the town. In the hotel room, the Dean lookalike let in a couple of his friends who then pistol-whipped my ex, tied him to a chair and stole all he had, including his gold Rolex.

Then there's Canadian serial killer Michael Wayne McGray. On an Easter weekend pass while serving time at a minimum security penitentiary in the Laurentians back in 1991, McGray murdered 59-year-old Robert Assaly and 45-year-old Gaetan Ethier after picking up both men on different nights in Montreal's gay village.

The McGray killings changed attitudes toward personal security in Montreal's gay community. Though the theory was later dispelled, activists believed a serial killer was stalking gay men in the city and took action to prevent the same thing from happening again. So when authorities speculated that Andrew Cunanan—who killed Gianni Versace in South Beach in 1999—might be headed to Montreal, local gay activists slapped "Wanted" posters of Cunanan throughout the village. There was a growing sense that we must take care of ourselves and our friends and look out for one another when we go out for a night on the town. That's because it's not just the McGrays of the world we need to

suffering FAR worse than I did. Unlike the "vulnerable" people around me in Grande Prairie in 1982, I was 27 and single, with no mortgage, debts or kids.

I hope I gave Dan Rubinstein SOME insight into why it is that when many Albertans hear some suit from Ottawa's politburo blow "wisdom" out his ass about how we should "share" our wealth, WE hear an extortionist Sonuvabitch who would love to rob us blind.

WE would like him to just shove his advice back to where it came from... up his ass. —ED FREY, EDMONTON

worry about; it's the James Dean lookalikes who—pardon the pun—want to fuck us over.

Now, this isn't something gay guys like to talk about. After all, gay life isn't some dreadful scene from that awful movie *Cruising*. But there are plenty of villains out there. I mean, how many friends do you know who've discovered something stolen or their wallet emptied after spending a night with some guy they'll never see again?

"If you pick up a guy you've never met before in a bar, avoid going back to your place," says André Proulx, a gay cop with the Montreal police department. Proulx also works with Dire Enfin la Violence, Montreal's anti-gay-bashing support group, which expanded its mission a few years ago when it began getting reports of domestic abuse, assault and theft within the gay community. "Unless you've met the person several times, bring him to a hotel or bathhouse," Proulx says. "There someone will see the person you're with. Showing [a trick] where

you live may trigger envy and trouble. So bringing somebody home is the last thing you should do unless you really know the person."

My friends and I like to party when we go out to clubs. So we make a point of looking out for one another if one of us gets loaded. And if someone's had too much to drink, we put him in a cab. But Proulx says even this can be dangerous. "Dropping your friend in a cab introduces a third party," Proulx says. "You're leaving him with a total stranger and while, yes, that may not be a problem three-quarters of the time, trouble happens. I've seen it happen."

Proulx isn't kidding. For instance, 30-year-old Shawn Roy was last seen alive on June 2 leaving Montreal's Club Unity. Roy was in Montreal with two Ottawa friends for a weekend getaway. But the two friends left Roy drunk and alone in the bar around 2:30 a.m. A Club Unity doorman had to escort Roy out of the bar at closing time. "The doorman told police Mr. Roy fell to the sidewalk once outside,"

the *Ottawa Citizen* reported in July. "The doorman said he watched as two men lifted Mr. Roy to his feet and helped him across the street. The doorman told police Mr. Roy seemed to know the two men. It was the last time he was seen alive."

Roy's body was later found 30 kilometres west of the Jacques Cartier Bridge. His two friends, meanwhile, returned to Ottawa with his luggage and waited several days before calling police to report him missing. Police are still investigating.

Now, I never allow myself get into situations like that. But if, for some reason, I couldn't take care of myself, I'd be mighty pissed if my friends abandoned me. As Proulx says, "Someone should be designated to remain sober and guide the group. That's the ideal situation. Each person should be responsible for himself, of course, but we also have a responsibility to our friends around us."

So much better to trade stories over brunch the next afternoon than pay a visit to the morgue. ☹

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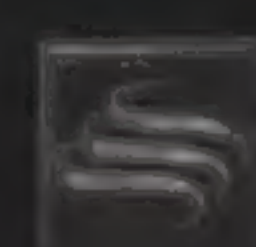
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# When the lights go down

Paying tribute to Pauline Kael, the greatest film critic of all time

By PAUL MATWYCHUK

**P**auline Kael, who died Monday at the age of 82, wrote the book that changed my life.

The book was *Taking It All In*, but it could just as easily have been any of the many other hefty collections of the passionate movie

## obituary

reviews she wrote for the *The New Yorker*, all of them with their tantalizing, sexually tinged titles: *I Lost It at the Movies*, *Reeling*, *Deeper Into Movies*, *Kiss Kiss Bang Bang*. I was about 15 years old and had a serious enough interest in movies to want to know which films the "real" movie experts thought were essential viewing, and I borrowed *Taking It All In* from the Hamilton Public Library never having heard of Pauline Kael before but eager to read every book-length collection of movie reviews I could get my hands on.

I can pinpoint the review that forever changed how I would think about movies. In fact, I think I can pinpoint the exact sentence: it was the opening line from Kael's review of Richard Attenborough's Oscar-winning *Gandhi*, which I had dutifully attended a couple of years earlier at the theatres. "Leaving the theatre where I saw *Gandhi*," Kael wrote, "I felt the way the British must have when they left India: exhausted and relieved." In the same essay, entitled "Tootsie, Gandhi and Sophie," Kael called *Sophie's Choice* "an infuriatingly bad movie" but championed *Tootsie* as a modern-day classic.

Kael's funny, zingy, conversational writing style and what seemed to me at the time like her upside-down critical standards (*Tootsie* a more important movie than

*Gandhi*?)—not to mention her bluntness in expressing them—completely perplexed me as a young, earnest moviegoer, but I began seeking out everything else she ever wrote. And, before long, I found that not just my entire aesthetic worldview but my career ambitions, my personality, my life had been shaped by Pauline Kael. It wasn't that I started mindlessly echoing Kael's opinions (although I probably did a lot of that, too); it was that the relentless way in which

Kael spoke her own mind made me start trusting my own opinions as well.

### The legend of 1900

The newspaper and magazine obituaries that have appeared since Kael's death have tended to focus on her negative reviews—the hilarious pan of *The Sound of Music* that got her fired from *McCall's* magazine or her description of *Rain Man* as "Dustin Hoffman humping one note on a piano for two hours and 11 minutes; it's his dream role." But to me, the review that best expresses Pauline Kael's personality is her long essay about Bernardo Bertolucci's five-and-a-half-hour 1977 epic *1900*. Kael had a lot of problems with the movie, but not with the go-for-broke visionary spirit with which Bertolucci embarked on making it.

I'm not going to make the very un-Kael-like mistake of claiming that Kael's positive reviews display the more admirable part of her personality; what I'm saying is that her enthusiasm for movies—*Movie Love*, as she titled her final collection of reviews—was what distinguished her writing, not her putdowns of films she didn't care for at all. Kael's all-time favourite movie was D.W. Griffith's *Intolerance*, and her favourite directors were guys like Griffith and Bertolucci, guys like Robert Altman, Abel Gance, Sam Peckinpah, Brian de Palma, David Lynch, Satyajit Ray, Jean-Luc

Godard—directors with a touch of craziness to their spirit, directors with a feel for sex and violence and unpredictable humour, directors whose films seemed to be operating a few degrees closer to the viewer's pleasure centre than conventional movies.

Kael didn't mind trash—in fact, one of her very best essays was called "Trash, Art and the Movies," and she was passionately in favour of all three—but she despised dishonesty and all forms of sentimentality. "No one else can balance the ups and downs of wistful sentiment and corny humour the way Frank Capra can," she once wrote, "but if anyone else should learn to, kill him." And she'd take an honest piece of lowbrow trash like *Wild in the Streets* over a "respectable" snore like *2001: A Space Odyssey* or *Dances With Wolves* any day of the week.

### Ritz crackup

Unlike most film critics even today, Kael frequently felt so enthusiastic about a movie or a director she believed in that she'd risk looking silly in the attempt to praise them. Kael was always willing to go out on a limb and call Robert Altman's *Nashville* a masterpiece in a full-length review months before it opened, or declare Brian de Palma's *Casualties of War* as the equal of Jean Renoir's *Grand Illusion*, or identify the first public screening of *Last Tango in Paris* as the movie equivalent of the premiere of Stravinsky's *The Rite of Spring*. Kael began her review of the Lily Tomlin/Bette Midler comedy *Big Business* by recalling how, in 1938, "I laughed so hard at Harry Ritz playing a hillbilly in *Kentucky Moonshine* that I fell off the theatre seat." Kael was always ready to completely surrender her emotions—but never her intelligence—to a movie.

It was heartbreaking to read about Kael's battle with Parkinson's, the disease that forced her to retire from film writing (and, even worse, regular filmgoing) in 1991—and it's



Pauline Kael, the woman who lost it at the movies

a sign of how deeply her opinion was valued by filmmakers that they continued to send her videotapes of new films so that they could learn what she thought of them. (Shortly after the release of *Pulp Fiction*, Quentin Tarantino told an interviewer that one of his biggest regrets was that Kael retired before she could review one of his films.)

Before she stepped down from *The New Yorker*, however, Kael ushered in a new era of American moviemaking with her defence of *Bonnie and Clyde*, rescued screenwriter Herman Mankiewicz from beneath Orson Welles's shadow with her essay "Raising Kane," dared to say the nine-and-a-half-hour Holocaust documentary *Shoah* was so boring as to be virtually unwatchable and wrote perhaps the most uncannily prescient review of a new director of all time with her assessment of Steven Spielberg's *The Sugarland Express*. She also wrote what I think is the most beautiful passage about the value of movies I've ever read. It's from "Trash, Art and the Movies," and it goes like this:

"A good movie can take you out of your dull funk and the hopeless-

ness that so often goes with slipping into a theatre.... Good movies make you believe in possibilities again. If somewhere in the Hollywood-entertainment world someone has managed to break through with something that speaks to you, then it isn't all corruption. An actor's scowl, a small subversive gesture, a dirty remark that someone tosses off with a mock-innocent face, and the world makes a little bit of sense. Sitting there alone—or painfully alone because those with you do not react as you do—you know there must be others perhaps in this very theatre or in this city, surely in other theatres in other cities, now, in the past or future, who react as you do. And because movies are the most total and encompassing art form we have, these reactions can seem the most personal and maybe the most important imaginable."

For me—and for countless other "Paulettes" scattered across the globe—Pauline Kael was that other person watching the movies we watched and who seemed to react the way we did to them. Going to the movies will be a much lonelier experience now that she's gone. ♡

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# Whither the home page?

Is the onetime symbol of the 'Net now a thing of the past?

By ADAM DRUCKMAN

**A**h, the home page. The Web's first official foray into personal publishing.

Back in the Web's formative years, the personal home page was quite the status symbol among early Internet adopters. But more than status, the home page offered convenience. In a time before Palm Pilots and privacy concerns, here was a handy place to store your friends' e-mail addresses. Or your manifesto on death metal. Or your favorite Bauhaus links.

The home page was also great fun at parties. Back in the mid-'90s, I remember having one particularly heady cocktail party chat about time travel. "Oh, I wrote a term paper about that subject back in college," one friend casually offered at the pretzel bowl. "It's on my home page... You should read it sometime."

Needless to say, I was impressed.

The personal home page was the Web's first widespread experiment in the democratization of publishing. It was the inaugural response to the Web's rallying call for mass social change. "On the Internet," the pundits claimed, "everyone will be a publisher!" And for a while, everyone published.

But not necessarily very well. Thinking back, these shameless exercises in ego and HTML weren't usually very good. Who can forget the garish magenta backgrounds? The poorly chosen font sizes? The endless photographs of Rex the Dog?

It wasn't all babble and baby pictures, though. Some personal home pages were actually worth visiting. Even if you didn't know the webmaster personally. One example still

sticks with me: back at my old auto-industry job, the bosses wouldn't let you surf the Web. "We can't do that," they explained. "No one will get any work done." (This was 1996. What did they know?) The office computers could only access a small selection of "approved" websites. One of these approved sites was netscape.com.

In a few short weeks, I became very familiar with netscape.com.

See, Netscape was an enlightened company back then. They encouraged all of their employees to maintain personal home pages. And nearly everyone did.

**Mo' Zawinski!**

True to the classic format, most of these pages were filled with bad poetry and pet photography. But not Jamie Zawinski's page. For the uninitiated, Zawinski was one of Netscape's earliest employees—a regular Internet pioneer. He helped program their first browser. Today, he's a rich post-dotcommer who runs a night club in San Francisco.

Noted one visitor to Zawinski's page, "I have yet to come across so much self-righteous bullshit as when I gaze upon the massive heap of crap that is [Zawinski's] Web experience." But actually, Zawinski's page was great. Rather than fill it with Web links and vacation snapshots, he wrote great personal stories about his adventures with fish heads, comic books and California's urban sprawl.

Zawinski's page was more like a journal—entertaining to read, but still very intimate. I didn't know Zawinski. Still don't. But his page was worth reading, even if it hadn't been approved by one of the Big Three. It still exists in a somewhat altered form at [www.jwz.org/gruntle](http://www.jwz.org/gruntle). But most of the earliest home pages have long disappeared, deleted from the Net and gone to server heaven.

So what happened to the personal home page? Did it die?

No, it just changed. Instead of home pages, today's budding Web publishers create weblogs (or "blogs," as they are often called). Essentially, a blog is a daily journal—each day, the blogger posts a short thought, comment or Web link. The next day, a new entry appears.

It's a technique borrowed from popular tech destinations like slashdot.com and earlier, more aesthetically successful home pages created by people such as Zawinski. Gone are the crude photo scans and address books. In their place: a more readable experience that's usually topically focussed and organized.

**New kids on the blog**

Because weblogs are such a huge improvement over the classic home page style, the format has essentially taken over personal publishing on the Web. Videogame sites, celebrity shrines, pages about cooking—they're almost all blogs now. Want to build your own blog? It's free at [blogger.com](http://blogger.com), the Net's most popular blogging service, which also provides surfers with links to blogs by the hundreds.

With the emergence of the weblog, the individual has finally become a more sophisticated personal publisher. Weblogs are often indistinguishable from more professional content sites. And the big surprise: it's an experience many strangers actually enjoy. (One of my favourites, [linesandsplines.com](http://linesandsplines.com), is about the esoteric subject of typography. Yet it's still fun to read.)

Still, I miss the personal home pages of yore. Their clunky charm was the prototype for the Web's emerging power to communicate. And now that so many of them are gone (or turned into weblogs), I wish somebody had saved the original models, if only for history's sake.

Like old photo albums from the '80s, the inaugural home pages are a time capsule from a more innocent time. Sure, the haircuts are embarrassing. But aren't you glad you kept the pictures? ☺

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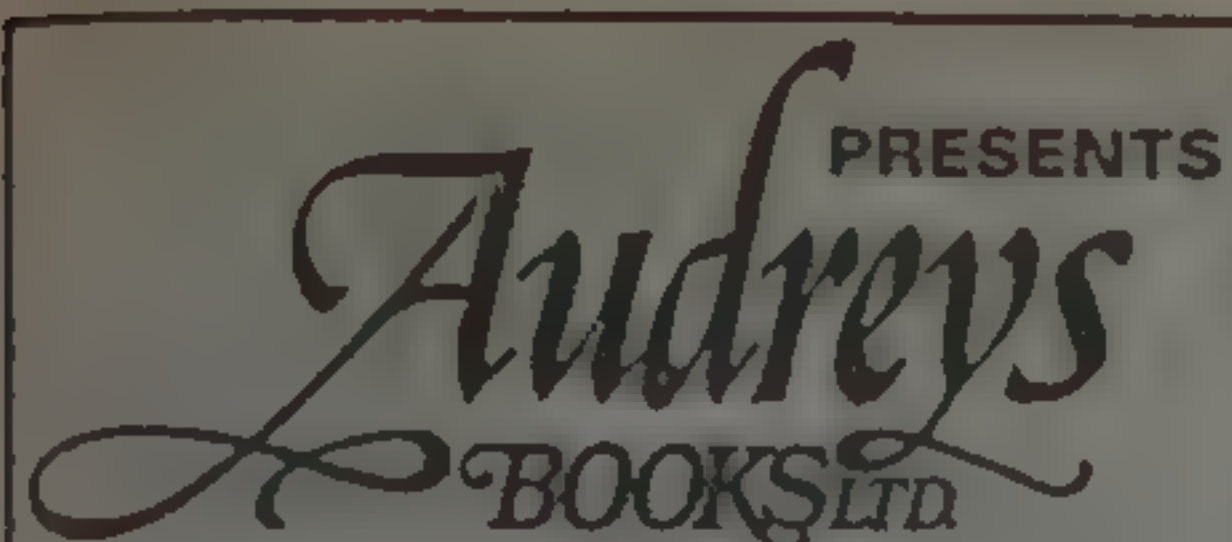
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BY PAUL MATWYCHUK

### Jewel-like prose?

Back in the '50s, Ballantine Ale scored a remarkable coup by persuading iconic American novelists Ernest Hemingway and John Steinbeck—both of them then at the pinnacle of prestige and critical esteem—not only to shill for Ballantine's in a series of magazine advertisements but to write a few paragraphs of prose praising the ale's crisp, manly taste as well. (Look at how far the literary world has fallen: a mere 30 years later, the folks at Amaretto di Saronno were happy to get an endorsement from Tama Janowitz.)

Still, Hemingway and Steinbeck (and Tama Janowitz, for that matter) were careful to keep their roles as pitchmen separate from their careers as Nobel Prize-winning Great Novelists. Steinbeck never put a Banana Republic outlet on Cannery Row, and when Hemingway wrote *A Moveable Feast*, he wasn't talking about the Wendy's takeout window. (For Whom the Mini Baby-Bel Tolls, anyone?)

Well, now British novelist Fay Weldon, whose more than 30 books include such acclaimed titles as *The Life and Loves of a She-Devil* and *The*

*Cloning of Joanna May*, has crossed the line that separates literary author from advertorial writer with her new novel, *The Bulgari Connection*, which was specifically commissioned from Weldon by Bulgari, the Italian jewelry company. According to a story in Monday's *New York Times*, the terms of Weldon's contract required her to mention Bulgari at least a dozen times over the course of the narrative, but Weldon wound up far exceeding her quota with a plot that revolves around a jealous socialite, her Bulgari-loving rival and a painting of a Bulgari necklace. No word on whether Weldon received a bonus for putting "Bulgari" in the novel's title; indeed, neither Weldon nor Bulgari has revealed how much money the jeweler paid for the honour of being immortalized in Weldon's prose.

"Books are part of the next wave of product placement," Michael Nyman (no, not the composer; the president of the marketing firm Bragman Nyman Cafarelli) told the *Times*, a prospect that has filled most literary types with predictable alarm. (The *Guardian* is sponsoring a contest on their webpage offering a free copy of *The Bulgari Connection* to the reader with the best suggestion for further literary marketing opportunities; the best entries so far include Zadie Smith's *White Teeth* (brought to you by Macleans Ultrabrite) and J.G. Ballard's *Cocaine Nights* (brought to you by Wilkinson razor blades.)

As for Weldon, she discusses her metamorphosis into literary sandwich-board woman with her typical carefree wit. "When the approach came through," she told the *Times*, "I thought, 'Oh no, dear me, I am a literary author. I can't do this kind of thing; my name will be mud forever.' But then, after a while I thought, 'I don't care. Let it

be mud. They'll never give me the Booker Prize anyway.'"

### The quick and the read

For most people, the Labour Day weekend means a time of relaxation—a few days when the streets are a little bit quieter, the alarm clock goes off a little bit later and the only thing to trouble a person's mind is figuring out whose turn it is to pay for the latest round of beers.

But there's a harder, more literary breed of Canadian for whom the Labour Day weekend is a gruelling test of endurance and imagination—the most daunting obstacle course ever conceived for a person's creative impulses. These are the people who participate in Anvil Press's legendary Three-Day Novel-Writing Contest, whose 24th edition (or at least the writing phase of it) was wrapped up just this past weekend.

You heard right: a three-day novel-writing contest. Actually, since most entries run about 100 double-spaced pages, it's more a novella-writing contest, but simply finishing your entry on time is still quite a feat. Contestants participate from their homes (you're required to submit a witness affidavit with your entry attesting that your book really was written in three days, but while the Anvil Press judges claim they can tell the difference between a true three-day novel and a sham, entrants are basically on the honour system) and have from midnight Friday to midnight Monday to complete their hasty masterpieces. Past winners include poet bp nichol, Tom Walmsley (who also wrote the script for the racy film *Paris, France*) and Edmonton author Candace Jane Dorsey. (And get this: I was one of the runners-up in 1987, losing out on my chance at glory to *Starting Small*, by some guy named James Dunn—damn him.)

The contest typically draws about 500 entries; the winner gets published while first and second place get modest cash prizes. This year's winner will be announced on November 30—which seems like an awfully long time to wait. You'd think that if a writer could finish a book in three days, the publisher could at least send them their rejection slip in a week and a half. ☺

### Green Kids

Continued from page 4

parts are affected in some way. This is the most important lesson of the program."

Mihelcic feels it is best to start the program off with a youthful audience. "This is a great age to introduce the basic concepts of organic gardening," she says. "Children are fascinated with insects and plants that are differ-

ent in some way. The program is also tied to the Alberta school curriculum for grades kindergarten to six. We do not have a program for adults... yet!" She hopes, however, that the new information implanted in the children's minds by the people at the ERC will be carried home and take root with the adult gardeners of the family. In other words, the ERC's approach to cultivating environmental awareness would appear to be as organic as their method of gardening. ☺



Fay Weldon

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# Fall Style Preview



Shaneen

Ivan (Mode Models)

Kelly

Jared



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*Sept 13 & 20*

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Hair & Makeup: Lines & Legends  
Jared: Chris  
Ivan: Will  
Shaneen: Niki (hair & makeup)  
Melissa: Niki (hair & makeup)  
Kelly: Will (hair) & Krista (makeup)  
Photos: Francis Tétrault

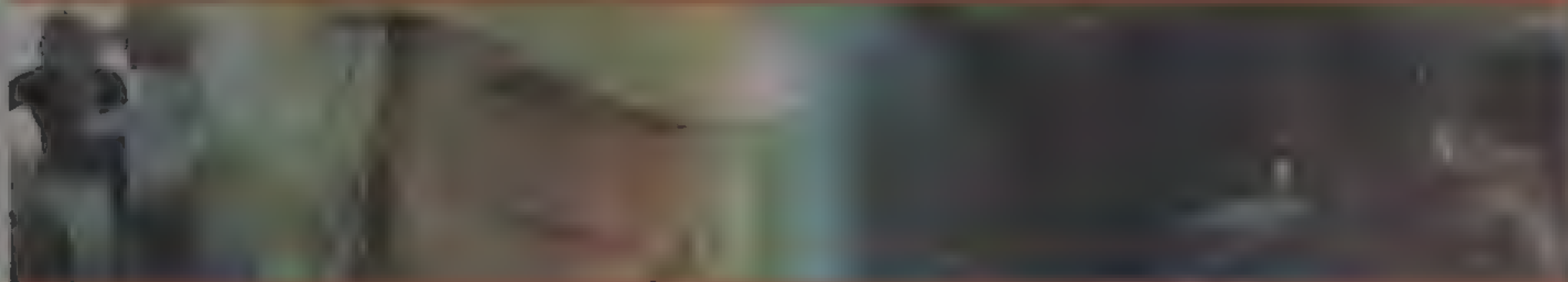


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**Turkish Donair and Kebab** (10332 Whyte Ave., 434-6597) \$

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**Café Mosaic** (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. \$

**Gourmet Easy** (6029 104 St., 486-4846) Our retail store provides take-home meal solutions for today's busy lifestyles—just take home, heat and serve. We feature seafood, beef, bison and chicken meal ideas. \$\$

**Oriental Veggie House** (10586-100 St., 424-0463) Edmonton's only totally vegetarian restaurant. Non-smoking. \$-\$\$

**Route 99 Diner** (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

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**Bagel Bin Bakery & Bistro** (#226, 6655-178 St., 481-5721) A little piece of Europe in the heart of Edmonton. Hearty home-made soups, grilled Italian sandwiches, café latte and cappuccino, fresh crusty breads, bagels, luscious pastries and tortes... Need we say more? \$

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**Buns and Roses Organic Wholegrain Bakery** (6519-111 St., 438-0098) Allergy-free baking

**Tree Stone Bakery** (8612-99 St., 433-5924) Artisan bread shop making pain au levain (true French sourdough). \$-\$\$

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**Bistro Praha** (10168-100 A St., 424-4218) The first European Café since 1977 and still the only one. \$\$

**Bridges** (9028-Jasper Ave., 425-0173) Be scenel Before the theatre, after the game or for an evening of entertainment in itself \$\$

**Café Select** (10016-106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. French style cuisine, seafood, steaks \$-\$-\$

**Café De Ville** (10137-124 St., 488-9185) Located in Old Glenora, offering a diverse and eclectic menu in a warm and inviting atmosphere. (Check out the full menu at [cafedeville.com](http://cafedeville.com)) \$\$

**Carole's Café & Catering** (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh French and Italian food in a warm and inviting atmosphere. \$-\$\$

**Four Rooms** (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. \$\$

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**Tasty Tom's Bistro & Bar** (9965 Whyte Ave., 437-5761) Find a taste explosion on the other side of the tracks. Let our chefs Tom and Christian entertain you for lunch, dinner or a late night snack. \$-\$\$

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**Aroma Borealis** (Coopers & Lybrand Building, 211, 10130-103 St., 944-9603) Designer sandwiches, latte, cappuccino, great coffee, and fabulous desserts by Skopek's Bake Shop. \$

**Bennys Bagels Café on Whyte** (10460-82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. Check out our patio for the hot summer days. \$

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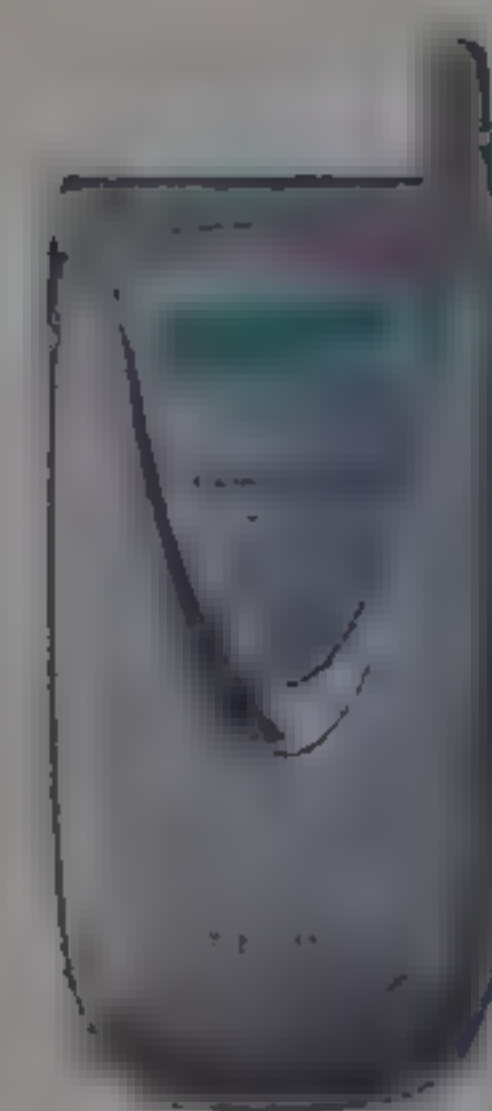
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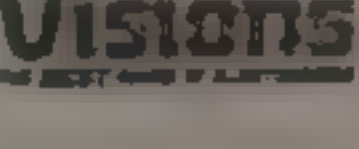
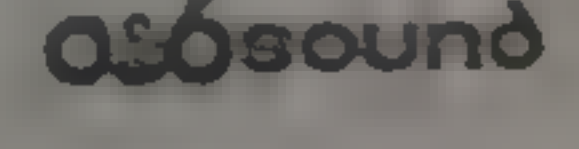
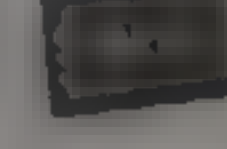
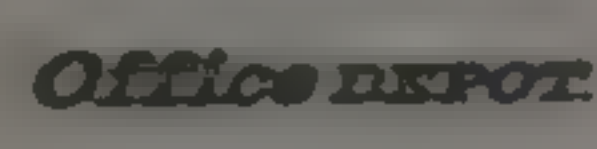
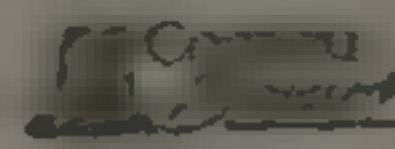
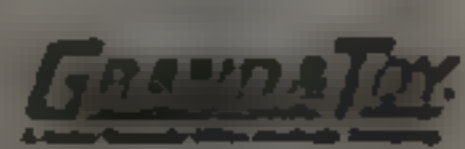
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## DISHWEEKLY

Continued from previous page

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**La Piazza** (10458 Whyte Ave., 433-3512) Speciality and European coffee, breakfast, buns and bagels, home-made soups, sandwiches, bagel melts, lasagna. \$

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**Barb & Ernie's** (9906-72 Ave., 433-3242) One of the best mom and pop operations in the city. \$\$

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**Century Grill & Lounge** (3975- Calgary Trail South, 431-0303) Lunch, dinner, cocktails. Upscale dining serving many grilled Canadian specialties. Private dining room, restaurant, lounge and two outdoor patios create Edmonton's most sought after destination. \$\$\$

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**Devlin's** (10507 - 82 Ave., 437-7489) Now serving lunch specials. All soup and sandwich combos for \$6.95. Also half price happy hour on drinks and food daily. \$

**Fife n'Dekel** (9114-51 Ave., 436-9235, 10646-170 St., 489-6436, 12028-149 St., 454-5503) Best sandwich award winners in the Vue Weekly 2000 golden fork awards. Non-smoking. \$\$

**The Garage Burger Bar and Grill** (10242-106 St., 423-5014) Best home-made burgers with daily lunch specials at student-friendly prices. Smoking. \$

**High Level Diner** (10912-88 Ave., 433-0993) Wholesome and health conscious. Known for their tasty veggie burgers. Non-smoking. \$\$

**Keegan's Family Restaurant** (8709-109 St. & 3458-99 St., 439-8934) Open 24 hours every day. Breakfast served all day. Affordable homestyle meals. \$

**Larry's Café** (6, 10015-82 Ave., 414-6040) Best breakfasts and lunches on the south side. Cheap prices! Open till 3:30 p.m. daily. \$

**Louie's Submarine** (8109-104 St., 431-0897) In-store fresh baked bread. Soups and salads. Catering business and social lunches or dinners. \$

**Nellie's Tea Shoppe** (12606-118 Ave., 452-9429) Home-made meals. Specializing in traditional English high tea and gourmet evening meals. Open till 9 p.m. \$\$

**Precinct 55** (5552 Calgary Trail S., 432-5550) Red eye breakfast, Wednesday Wing night, Sunday smorg, homemade cooking. Licensed, Happy hour, smoking. \$

**Rosie's Bar and Grill** (10604-101 St., 423-3499) Nothing fancy, but sensible home cooking without the frills. Non-smoking restaurant with smoking lounge. \$

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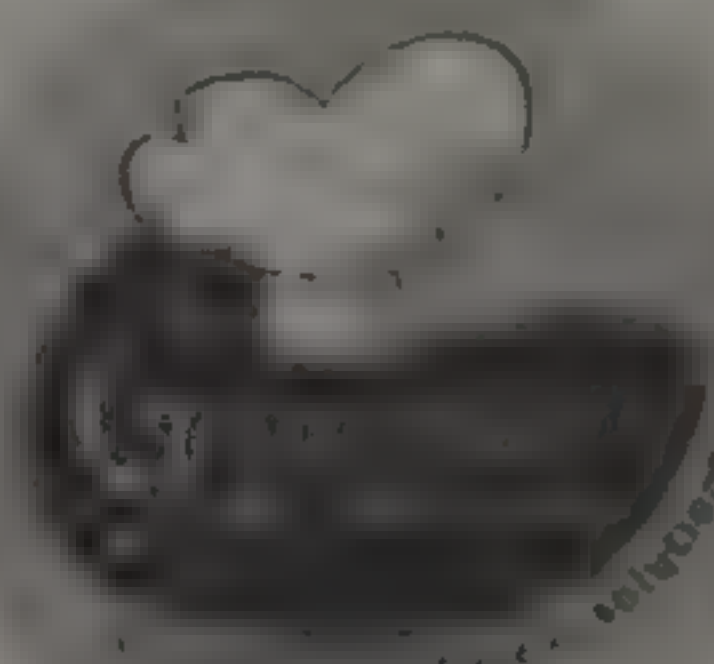
**Staccato's Soup, Stew and Chili Bar** (9082-51 Ave., Southgate Mall, Commerce Place, 466-5062) A Canadian fresh food company, serving the best soups, stews and chilis by Canyon Creek Soup Company. No MSG or preservatives. Non-smoking. \$

**The Tea House** (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Breakfast and lunch \$; dinner \$-\$\$ Non-smoking.

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**Urban Lounge** (8103-105 St., 439-3388) For lunch, dinner or late night fare, experience wholesome home-made burgers. \$

**The Village Café** (11223 Jasper Ave. 488-0955) Serves homemade gourmet dishes prepared by red seal chefs on site. Specializing in prime rib, seafood, pasta and stir fries. Non-smoking. \$\$



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## DISHWEEKLY

Continued from previous page

## CHINESE

**Blue Willow** (11107-103 Ave., 428-0584) Great food, great service and great non-smoking atmosphere. \$\$

**Double Greeting Wonton House** (10212-96 St., 424-2486) The rock 'n rollers choice. Try a spicy long donut with rice roll or a curried chicken platter, washed down with a fine sago concoction. Smoking. \$

**Genghis Grill** (10080 Jasper Ave., 424-6197) "A Mongolian food experience." Soon opening dinner café. \$

**Noodle Noodle** (10008-106 Ave., 422-6862) The best Dim Sum in Edmonton. Non-smoking. \$\$

**Man's Café** (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental stir-fry. Smoking. \$\$

**Marco Polo** (#206, 9700-105 Ave., 428-3388) The classiest Chinese restaurant in Edmonton. Smoking. \$\$

**Shangri-La Restaurant** (14927-111 Ave., 487-6868) Authentic Chinese and Thai cuisine. Rice and noodle dishes, meat entrees, appetizers, desserts. \$\$

**Xian Szechuan** (10080 - 178 St., 484-8883) Delicious selection of authentic Szechuan dishes. Non-smoking. \$\$

## CONTINENTAL

**Cilantro's on 111th** (10322-111 St., 424-6182) Wide selection of dishes from kiwi mussels to blackened catfish or mini rack of lamb. \$\$

**David's** (8407 Argyll Rd., 468-1167) Specializing in Alberta beef dishes on the south of the town. Smoking in the lounge. \$\$

**Franklin's Inn Dining Room** (2016 Sherwood Dr., Sherwood Park 467-1234) All day breakfast and a great selection of all your favourites. \$-\$\$

**The Grinder** (10957-124 St., 453-1709) 20 years old but under new management. Also lounge and games room. Smoking in the lounge. \$-\$\$.

**Mayfield Grill** (1665-109 Ave., 930-4062) Casual dining in an elegant atmosphere, extensive menu for lunch and dinner, best Sunday brunch. Smoking in the lounge. \$\$

**Richie Mill Bar and Grill** (10171 Saskatchewan Dr., 431-1717) Century old fieldstone walls create a cozy atmosphere in which to enjoy a variety of dishes or relax during happy hour 4-6 p.m. Smoking. \$\$-\$\$\$

**The Sidetrack Café** (10333-112 St., 421-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, the Sidetrack Café's kitchen will do it for you. Smoking in the lounge. \$-\$\$

**Teak Room** (16615-109 Ave., 484-0821) Enjoy a fine dining experience with gourmet dishes prepared by our award-winning chefs. Non-smoking. \$\$\$

**Thomas' Fishermen's Grotto** (9624-76 Ave., 433-3905) Fine dining fish and seafood, featuring the seafood lover's feast for two. Brunch, lunch and dinner. Non-smoking. \$\$\$

**Turtle Creek Café** (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes and pizza, stirfries, pasta and more. Non-smoking. \$\$

**Von's Steak and Fish House** (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. Smoking. \$\$\$

## EAST INDIAN

**Asian Hut Restaurant** (4620-99 St., 430-8267) Try the best East India has to offer. \$-\$\$

**Jewel of Kashmir** (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement and glamour of India.

**Khazana** (10177-107 St., 702-0330) Authentic Tandoori cuisine in one of Edmonton's most elegant dining rooms. Smoking in the lounge. \$\$

**New Asian Village** (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. Smoking. No minors. \$

**Spicey House** (9777-102 A Ave., Canada Place (Food Court), 425-0193) Veg and non-veg curries with choice herbs, the secret to the intoxicating flavour of Indian cuisine. \$

## EUROPEAN

**Continental Treat** (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. Non-smoking. \$\$

**Madisons Grill** (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building; upscale regional cuisine with a European influence. Non-smoking. \$\$\$

**Restaurant Moscow** (104, 14315-118 Ave., 455-7677) Try Russian dishes like borsh and meat dumplings in the warm

atmosphere and listen to Russian music. Non-smoking. Lunch \$. Dinner \$\$.

**The Russian Tearoom** (10312 Jasper Ave., 426-0000) Romantic quiet restaurant in the heart of downtown. Best cheesecake in town. European and Ukrainian cuisine. Palm readings daily. Non-smoking. \$\$-\$\$\$

## FRENCH CUISINE

**Café Amandine** (8523-91 St., 465-1919) Fine French cuisine. Entertainment on Friday and Saturday. Non-smoking. \$

**The Crêperie** (10220-103 St., 420-6656) Award-winning Edmonton institution without haute price. Non-smoking. \$

**La Bohème** (6427-112 Ave., 474-5693) A rare establishment where the alchemy of the surroundings, food, drink and service combine to create something approaching the art of living well. \$\$\$

**Three Musketeers** (10416 - 82 Ave., 437-4239) Come and try our traditional French cuisine at an affordable price in a unique setting. Patio now open. Non-smoking. \$\$\$

**Normands** (11639A Jasper Ave., 482-2600) Whether you're craving a wild mushroom soup or have an appetite for wild game, we can fill your needs. It's a country-French fare with an Alberta accent. Smoking in the lounge. \$\$

## GREEK

**Grub Med Ristorante** (17 Fairway Dr., 119 St. & 37 Ave.) Edmonton's finest Greek restaurant. Open for dinner at 5 p.m. \$\$-\$\$\$



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**DISHWEEKLY**

Continued from previous page

**It's all Greek to me** (10127-100A St., Rice Howard Way, 425-2073) Delicious spanakopita with fine Greek wines. Beautiful Greek atmosphere. Smoking. \$\$

**Koutouki Taverna** (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. Smoking. \$\$

**Symposium on Whyte** (10439-82 Ave., 2nd Floor, 433-7912) Innovative Greek cuisine in a beautiful open setting overlooking Whyte Ave. Non-smoking. \$-\$\$

**Sytaki Greek Island Restaurant** (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. Smoking in the lounge. \$\$

**Yiannis Taverna Restaurant** (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere. Non-smoking. \$\$

**IRISH PUB**

**Celli's** (10338-109 St., 426-5555) A great variety of pub food and drinks. Smoking. \$-\$\$

**The Druid** (11606 Jasper Ave., 454-9928) The best pub food, drinks and industry night in Edmonton. Features authentic Irish entrees and daily lunch specials. Smoking. \$-\$\$

**O'Byrne's Irish Pub** (10616-Whyte Ave., 414-6766) We serve a variety of pub food, all hand-made with care and pride. From our homemade fish 'n' chips to our near famous Irish break-

fast. Our menu changes daily, so please come in and indulge in the experience. Smoking. \$-\$\$

**ITALIAN**

**Bruno's Italian Restaurant** (9914-89 Ave., 433-8161) Quiet, one of Edmonton's best kept secrets. Smoking. \$\$

**Chianti** (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$\$

**Flore Cantina Italiana** (8715-109 St., 439-8466) Good, affordable, restaurant off campus. Non-smoking. \$

**Frank's Place-Pacific Fish** (10020-101 A Ave., 422-0282) Situated half a block from Churchill Square and summer festival fun. An extensive Italian and seafood menu and friendly efficient service ensure a return visit. Smoking. \$-\$\$\$

**Giovanni's Restaurant** (10130-107 St., 426-2021) Delicious cuisine for a song, featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

**Il Portico** (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. Non-smoking. \$\$\$

**Italian Kitchen Restaurant** (69 Ave., 178 St., Callingwood Mall, 489-5619) Relaxing Italian dining. From pastas such as fettuccine alfredo to dishes such as steak Diane. Non-smoking. \$\$

**Italix Ristorante Italiano** (512 St. Albert Trail, St. Albert, 459-8090) Delicious, homemade Italian food \$\$

**Pappa's** (4702-118 Ave., 471-5749) A fine Italian family restaurant. Non-smoking. \$\$

**Sorrentino's** (10844-95 St., 425-0960) In the heart of Little Italy, serves

delicious authentic Italian fare. Non-smoking. \$\$

**Sorrentino's Whyte Avenue** (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. Smoking in the lounge. \$\$

**The Old Spaghetti Factory** (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. Non-smoking. \$\$

**That's Aroma** (11010-101 St., 425-7335) The garlic specialists, offering fine Italian cuisine. \$\$

**Tin Pan Alley Pasta House & Winery** (4804 Calgary Trail South, 702-2060) Pasta by day, party by night! Edmonton's hottest new restaurant for delicious and affordable pasta. Smoking in the lounge. \$\$

**Tony Roma's** (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. Non-smoking. \$\$

**Zenari's on 1st** (10117-101 St., 425-6151) Enjoy eclectic Italian food in an intimate funky atmosphere. Dinner or drinks, featuring live jazz every weekend. Wheelchair accessible. Non-smoking. \$

**JAPANESE**

**Grab-a-bite** (10351 Whyte Ave., 433-6336) The perfect spot for either a quick bite or an evening of dining. A varied selection of Chinese, Japanese and Vietnamese dishes. Non-smoking. \$\$

**Furasato** (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. Non-smoking. \$\$

**Mikado** (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. Non-smoking. \$

**LATIN**

**Valparaiso Latin Canadian Club** (10816-95 St., 425-5338) Great Latino food! Great Latino music! Open Thursday, Friday and Saturday at 7 PM, Sunday at 3 PM. Free Tango lessons on Thursdays. \$

**LEBANESE**

**Parkallen Restaurant** (7018-109 St., 436-8080) Multiple-award winning restaurant and menu. Authentic Lebanese cuisine offered in an elegant atmosphere. Large extensive wine list with rare Lebanese and French classics. Reservations recommended. \$\$-\$\$\$

**MEXICAN**

**Jullo's Barrio** (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. Non-smoking. \$

**PASTRY SHOP**

**Alain Patlsserie** (9925-82 Ave., 988-9312) Quality french breads and pastries. Also serving sandwiches, quiches and specialty coffee. Non-smoking. \$

**PIZZA**

**Funky Pickle** (10441-82 Ave., 10835-Jasper Ave., 17104-90 Ave., 433-FUNK(3863)) Best Pizza - Edmonton Journal Summer Reader Survey, 1996-

99; Golden Fork Award - 1999-2000; Edmonton Journal 4-Star Rating. \$

**Park Lounge & Sports Bar** (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park, 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-\$\$

**Parkallen Pizza** (8424-109 St., 430-4777) Multiple-award winning. Same owner/operator since 1986. Serving up Edmonton's finest pizza, Lebanese salad and donairs. \$-\$\$

**Pharos Pizza** (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our speciality. We also offer small dishes for individuals. Non-smoking. \$

**PUBS**

**Brewsters** (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. Brewery tours available. Smoking. \$\$

**Elephant & Castle** (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British and Canadian beer and single-malt scotch. Smoking in the lounge. \$

**Gallery Bar** (16615-109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

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# Post-nup agreement: yummy

The wedding was beautiful, but the eats were even better

BY DAVID DICENZO

**M**y buddy's grandfather David had it all figured out. The morning after his grandson Dan was married high atop a stunning mountain peak, he parked himself right beside a large pan of gravlox (delicious raw salmon with mustard, fresh dill, onions) and indulged.

"He has to make sure he has access to everything," Dan's Mom explained.

Smart man, that David. The gravlox, heaped on top of toasted bagels and cream cheese, was the perfect capper to a weekend that featured tremendous eats and even better company. I've been to each and every type of wedding—extravagant affairs with snooty socialites, over-the-top Italian feasts, buffet-style in a cafeteria setting and even a quaint dinner for the immediate family at a classy restaurant. But last weekend, my girlfriend and I were fortunate enough to attend the most sincere celebration of marriage I've ever witnessed when Dan and his new wife Lisa tied the knot at the Entrance Ranch near Jasper—and in so doing, set the bar for memorable parties.

## TGIF

Like any good gathering, there was plenty of food to be enjoyed. It started simple on Friday night with close friends and both families putting away a truckload of pizza by the campfire. Stories were told, beers were consumed—umm, then it was morning, apparently. Many of the

crew invited to the weekend nuptials began the day with a scenic ride on the Entrance Ranch trail horses and as the afternoon wore on, a convoy of cars drove up to the spot where the two hosts were wed. Howling winds and a few drops of rain chilled the bones of the witnesses, but the heartfelt vows in a ceremony performed by the couple's good friend brought warmth and many, many tears.

## Vows and veggieburgers

The return to the ranch meant one thing: party time.

First, there were some speeches delivered by family and then friends who, given the nature of the event, appropriately deemed the loving pair to be "originals." The barbecues were then fired up (as was I) and in due time, smokies and burgers (beef, or veggie for the herbivore contingent) were being dressed and devoured. That might sound like a pretty simplistic menu item for a wedding, but it was bang-on for the rustic theme of this outdoor celebration. Besides, there was an unbelievable table of accompanying dishes that took this feast to a different level.

Let's start with the memorable potato salad crafted by Dan's grandmother. I wish I could relay exactly what was in it, but that would be tougher than keeping our footing on the windy mountain peak. Dan's Dad came up to me and made things fairly clear: "I understand you tried to get the recipe," he said calmly, but looking like I was absolutely out of my mind. "Family secret." Fair enough—I was just lucky to try it. I do know there was a combo of dill and chives, but how the potatoes were flavoured so exquisitely remains a mystery. (To me, anyway.) There was a delicious rotini

pasta salad made with both green and black olives and artichokes, too, giving the table a Mediterranean twist. Dan's Mom also offered up a wicked eggplant ratatouille. A veggie tray completed the main stuff, before various desserts were brought out along with the cake (made from scratch, complete with homemade strawberry jam).

That may have been it for grub on the big day, but as I said, the guests got one more taste of heaven with the Sunday morning gravlox. Dan's Mom was kind enough to give me the skinny on how she prepares the traditional delight—hey, I considered myself lucky after the potato salad snub. She said that it's good to have thicker slices of salmon (probably about a quarter of an inch), which sit in sea salt for 24 hours. You then wash off the salt and essentially marinate it in mustard for another day and a half. Finished with fresh dill and onions, you would not believe how amazing it tastes on top of a toasted bagel with cream cheese.

## Simple abundance

Simplicity and sincerity were at the core of this wedding weekend, and those elements filtered right into the food. No uppity wedding planner or pretentious caterer was needed. Everyone's satisfaction came as a direct result of family efforts, secrets and all. It made me think of conventional gatherings, where a small memento of some sort is left on every table to commemorate the day. As we all sat around the fire, exchanging laughs in camp clothes, I realized the gift here was an internal one—memories. Too bad more people didn't celebrate a union of two individuals this way, but then again, that would bring the superfluous wedding industry to a grinding halt.

And what a shame that would be. ♡

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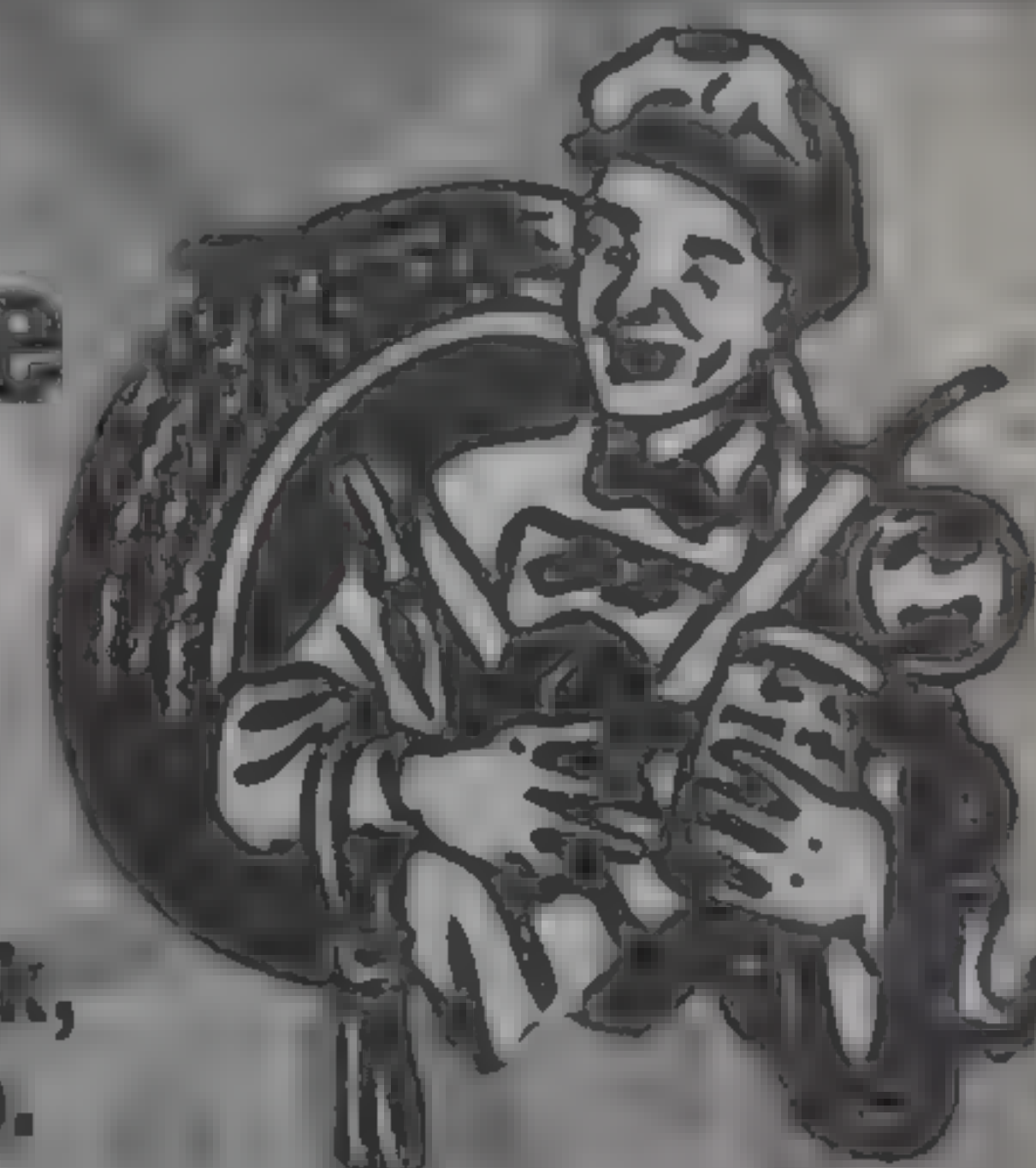
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**DISHWEEKLY**

Continued from previous page

open for lunch, dinner and after work, to unwind and have fun. Smoking. \$

**Martini's Bar & Grill** (9910-109 St., 424-7219) Enjoy our 25+ custom martinis, 15+ single-malt scotch collection, evening steak sandwich specials and selection of craft beers all in an environment conducive to relaxation! Non-smoking restaurant. \$-\$\$

**Nathan's Pub & Grill** (8930 Jasper Ave., 421-4446) Great food, large servings and value for your money. Smoking. \$

**Nicholby's** (11066-156 St., 448-2255) Great, eclectic pub fare. Sandwiches, wings, appetizers. \$

**Pub Paradise Sports Bar** (4225-118 Ave., 471-3526) Edmonton's only caribbean and continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun, Mon: WWF Wrestling Nite; Wed: karaoke; Fri: Carribean Night; Sat: Party Nite. \$

**Red Fox Pub** (7230 Argyll Road,

465-7931) Our comfortable pub offers darts, pool tables coupled with a cozy fireplace in a relaxing setting. Sunday we offer happy hour all day, plus free pool. Non-smoking restaurant, smoking in the pub. \$

**The Sherlock Holmes Pubs** (10012-101A Ave., 8770-170 St., 10341-82 Ave., 5004-98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips. Daily specials also offered. \$-\$\$

**The Windsor Bar & Grill** (11702-87 Ave., 433-7800) We are open for lunch and dinner and fun all the time. Pizza is our specialty. Prices & fun can't be beat! Smoking. \$

**SEAFOOD**

**Compass Rose Café** (6029 104 St., 486-4846) Our café offers a unique

Canadian dining experience with a delicious and varied menu that includes seafood, beef, chicken and bison entrees. \$\$

**Lighthouse Café** (7331-104 St., 433-0091; 5506 Tudor Glen Mkt, 460-2222) Our chefs prepare the freshest seafood in town. Lunch and dinner seven days a week. Patio, licensed. \$\$

**SPANISH**

**La Tapa-Restaurante & Tapa Bar** (10523-99 Ave., 424-8272) The only Tapa bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain. Smoking in the basement lounge. \$\$

**STEAK AND SEAFOOD**

**Mirabelle's** (9929-109 St., 429-3055) One block north of the legislative buildings, this contemporary restaurant specializes in Alberta beef and seafood. Other choices include pasta dishes,

lamb, buffalo, veal and fresh fish. The wine list offers a fine selection of wines by the glass or bottle. \$\$\$

**STEAKHOUSE**

**Yeoman's** (10030-107 St., 423-1511) The beefeaters steakhouse. Smoking in the lounge. \$\$-\$\$\$

**Hy's** (10013-101A Ave., 424-4444) Great steaks in a great atmosphere. Non-smoking. \$\$-\$\$\$

**THAI**

**BanThai** (15726-100 Ave., 444-9345) Awarded certificate of authenticity by the Royal Thai Government with an atmosphere to match. Non-smoking. \$\$

**Bua Thai Restaurant** (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton. \$\$\$

**The King and I** (8208-107 St., 433-2222) The King is back! Amazing selection of dishes-spicy and flavourful. Good enough for the Rolling Stones. Non-smoking. \$\$\$

**Krua Wilai Thai Restaurant** (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available. Smoking. \$\$

**UKRAINIAN**

**Pyrogy House** (12510-118 St., 454-7880) Pyrogies and cabbage rolls-just like Baba used to make. Non-smoking. \$

**VEGETARIAN**

**Max's Light Cuisine** (7809-104 St., 432-6241) Great vegetarian dishes including delicious vegan entrees and desserts. \$

**VIETNAMESE**

**Bach Dang** (7908-109 St., 448-0288) Vietnamese Noodle House. Non-smoking. \$

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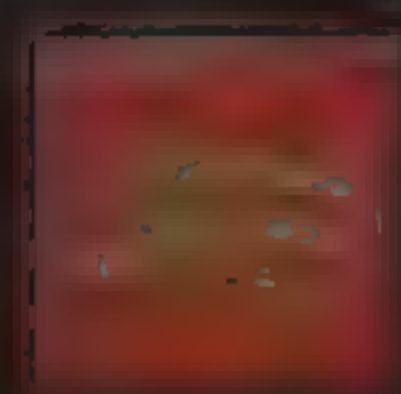


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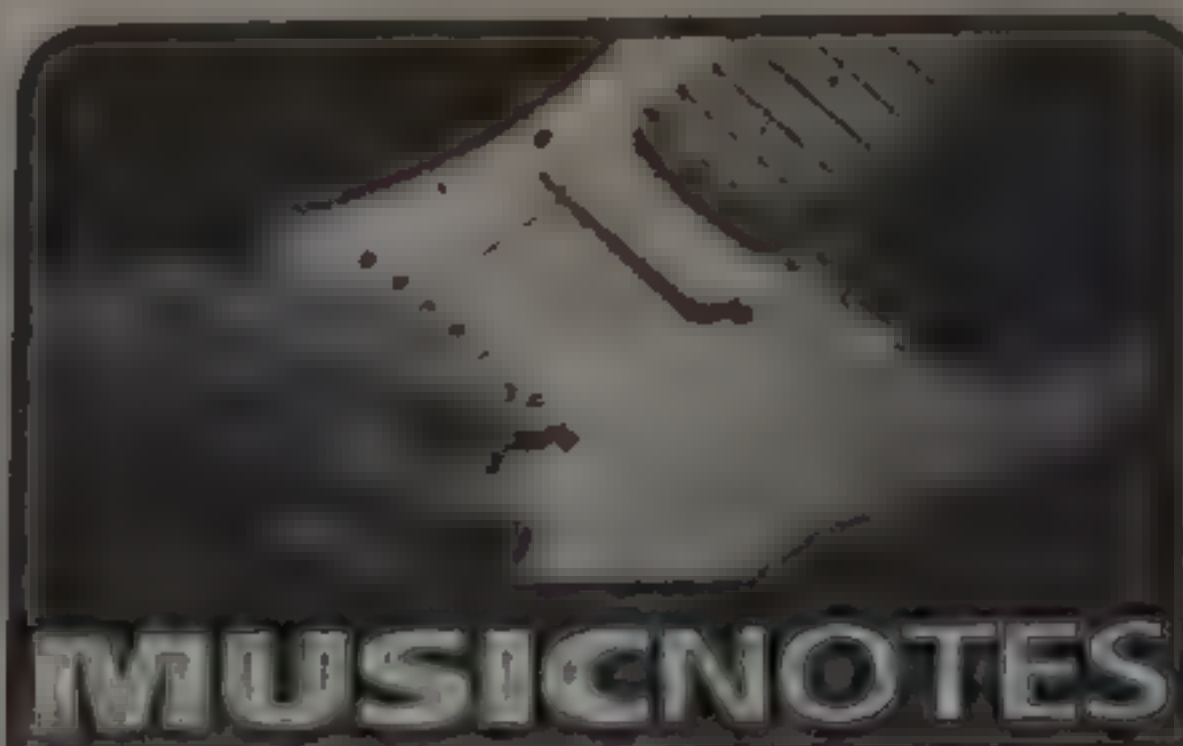
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## MUSICNOTES

BY PHIL DUPERRON

### Good and Propa

**Propagandhi • Red's • Fri, Aug 30 • reVUE** Last Friday saw 1,500 screaming fans at Red's ripping it up to Winnipeg's political punk trio Propagandhi. No one seemed fazed by the last-minute venue change and those of age were happy to be able to swill beer while listening to powerful punk anthems like "Ska Sucks" and "Fuck Religion." The crowd definitely got what they came for, and from the looks of the comprehensive library of pamphlets and books on sale at the gig, they might have even gotten a little smarter.

Local boys Choke got a warm reception from the crowd when they started the night off, which is a nice surprise. All too often people are so eager to see the headliners that they either won't or can't get into the opening act and miss some really good talent. Perhaps this is the start of a welcome new trend. Another nice surprise for the evening was Sweden's Randy. Their no-

frills, straight-ahead brand rock is nothing new here in Edmonton, but they nevertheless managed to get the crowd whipped up into a small pit of sweaty young bodies. It's always great seeing a band that travelled so far to play in this burg.

The kids, however, were there to see Propagandhi play their fast, bouncy punk, laden with melodies and a message as subtle as a boot to the head. They came, they saw, they thrashed, keeping the Red's bouncers on their toes, keeping the world safe from the evil crowd surfers. This show proves there is a plethora of snotty, young, obnoxious punks in this city—now if they'd only come out and support some local talent, this city would be rocking. Hint, hint.

### It's alright Ma... we're only Bleeding

**The Bleeding Hearts • Stars • Sat, Sept 8** Doing a western Canadian tour when you're a band from England with no Canadian distribution or even a fan base is a challenge. One

Foxie, lead singer of the Bleeding Hearts, thinks his band is up for it. The Hearts play what Foxie describes as "21st-century, fiddle-driven punk/folk anarchy. Wild music that gets people up and dancing." They've only played a handful of shows since coming to Canada, including a date in Vancouver



Photo: Propagandhi



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the first night they arrived, but Foxie says, "The people who've been there are pretty wild about us.... People are developing an interest in folk music with a bit of bite to it."

Still, he has no misconceptions about the long hours of driving his band has ahead of it. "For us," he says, "just going from Vancouver to Winnipeg is like driving halfway across Europe." In fact, part of the attraction Canada had for the Hearts was the rugged scenery that would be whizzing by the windows of their van as they made their way to shows in towns like Whistler or Cranbrook. The band talked about coming to Canada for the last couple of years and Foxie says once the opportunity came up, they "grabbed it with both hands."

Now that they're here, the Hearts are making the best of their time. They've been adding names to their mailing list to build up a Canadian fan base and they already are making plans to return and cover the rest of the country. Hopefully, the band's new album, *Fly in the Face of Fashion*, will be available in stores by then. For now, Foxie says the band is "taking it one step at a time. Rome wasn't built in a day." Or Cranbrook, for that matter.

### Gospel slingers

**Angel Fest • Borden Park • Sat, Sept 8** In an effort to draw attention to gospel music in Alberta, local performer Debbie Seburn has organized a day of angelic music in Borden Park, the first of what will hopefully become a series of annual concerts featuring female gospel singers exploring their relationship with God through music.

Seburn got the idea after seeing the wealth of female singer/songwriters sharing the spotlight at Lilith Fair, a sight that made her suspect enough interest existed in female singers to enable something similar to be done with gospel. According to Seburn, gospel is the fastest-growing musical genre in the United States and she figures it's high time the ball got rolling in Alberta, too. Since she's a performer herself, she knew some people who might be interested in Angel Fest and gave them a call to test the waters before diving in.

"I phoned all the women," she says, "and asked them, 'What do you think?' They all thought it was a great idea. Because I got such a good response I decided to do it."

Most of the nine artists performing at Angel Fest are from Edmonton, because, Seburn says, "Edmonton artists have a harder time getting gigs here. They often have to travel long distances to do shows in Saskatchewan or elsewhere. I decided to do something in Alberta for Albertans. Besides, doing it local will help raise awareness of gospel music."

There is already a gospel music festival here, but Seburn says it focusses on young people and their music, which tends to be hard rock or grunge. "I wanted to try and organize something that would appeal to other people," Seburn says. As a result, the music at Angel Fest, while all based in gospel, will spill over into many other musical genres as well, including blues, jazz and folk. Seburn herself will be performing, as well as Angie Money, Brandy LaMaispe, Anita Paul, and others.

Because she has no corporate

sponsorship, Seburn is putting up the money and her time to make Angel Fest a success. But as you'd expect, she's had some help from volunteers and support from her church.

### Holding out for the Heroes

**Wednesday Night Heroes • With Les Tabernacles and Generation Condemned • The Rev Cabaret • Fri, Sept 7** The Wednesday Night Heroes almost didn't survive their first cross-Canada tour thanks to a late-night drive on the 401 between Ottawa and Toronto. Frontman Graeme MacKinnon—the only sober band member—was behind the wheel when they decided to make the trip down the pitch-black highway. Before long, it started to rain and the roadie in charge of keeping MacKinnon awake was dozing in his seat, blissfully ignorant of his near-death experience. Even the grinding sounds of the Cro Mags blaring on the stereo couldn't keep him awake, so after slapping himself in the face a few times MacKinnon decided caution was the better part of valour and pulled over to sleep.

"That was the scariest drive of the tour by far," says MacKinnon.

Not only did they survive so they can open for fellow Edmonton rockers Les Tabernacles on Friday, they also emerged from the tour with a few bucks in their war chest for future projects. The tour started a little rockily (as all good punk tours should) with dismal turnouts for their first few shows and only enough money to get them to the next show. Once in Ontario, however, the Heroes were happy to discover the songs they released on compilation albums and their own seven-inch split with the Cleats had won them a decent fan base. More and more people showed up and things started to look all right. "That, for our confidence level, was really great," says MacKinnon.

Besides the important road experience, some great stories and the destruction of a good number of brain cells on the part of the rest of the band, MacKinnon says the trip taught them some valuable lessons: "We realized not to rely on anybody, Winnipeg is actually fun and small town promoters don't have their shit together."

The Heroes released their self-titled disc when they got back from the tour and they've almost sold the entire first pressing. They've even been approached by a German record label that wants to release it on vinyl. This suits MacKinnon, who pines for the golden days of records, just fine. "I think vinyl is great," he says, "because it sounds better and I really like the big jackets. CDs are just like coasters to me. I'd rather have tapes and records, even if it takes forever to find a song on a tape."

At a recent all-ages gig, their first since the release, the kids were out in full force, kicking it up to the Heroes' old-school punk sound. "We hadn't played since the CD came out," explains MacKinnon. "We didn't realize how well it was doing. It was packed, and they all knew the words, which made my job easier."

### All things must pass

As the leaves turn brown and red, we must say farewell to some things great

and beautiful, and make some room in our hearts for those we decide to nest with. Or grow cold and bitter, knowing those nuts will provide no comfort during the long bitter stretch of Canadian winter.

Are we making any sense here, or has the world just felt a little unbalanced? Last week, music fans were treated to another chapter in the Matthew Good soap opera, as guitarist Dave Gann announced his departure, only to rescind his entire decision by the end of the next business day. There must have been some kind of moonlit reconciliation, prompted by a couple of draught beers and the warmth of pulling a fast one on the national music media and record companies they loathe to love.

However, the recent departure of Tricky Woo bassist Eric Larock is being seen as a tragedy, mostly by people who still care about mid-'90s post-Sloan bands who never really clicked with anyone except corduroy waifs still obsessed about their girlfriend from five years ago. Is that too much? Anyway, the band's label, Sonic Unyon, sent out a sensitive statement, stating (as statements tend to do) that Larock wanted more time to pursue solo interests outside of the band.

"We are still great friends with Eric and will continue to play music with him in the future," said guitarist/vocalist Andrew Dickson, "but this will not be within Tricky Woo."

So enter new bass player Ryan Myshrrall, who will no doubt sound familiar to those few who actually remember indie-rock roadkill the Local Rabbits. Expect them to rally their way back into Canada in the winter, after they finish a trot through the States.

In other news, Blue Rodeo has recorded two new songs for their upcoming greatest-hits collection. According to a press release issued by their label, Warner Music Canada, "the band has produced a reworking of their hit 'After the Rain' while Greg Keelor delivers an emotional rendering of the Bee Gees classic 'To Love Somebody'—with these recordings, fans of Blue Rodeo will have their first chance to hear the band's new Stax-influenced sound, which features the Planet Soul Horns." Hmm. Stax-influenced? We were kind of hoping for a Styx-influenced sound, actually. That's what the fans really want.

Finally, we were saddened to hear our dear friend Mike D of the Beastie Boys finally pulled the plug on Grand Royal, perhaps the most misguided good idea since the invention of squeezable cheese. The label was formed in 1993 and not only handled all of the releases for the famed white-boy rap group, but issued records by Cibo Matto, At the Drive-In and Luscious Jackson.

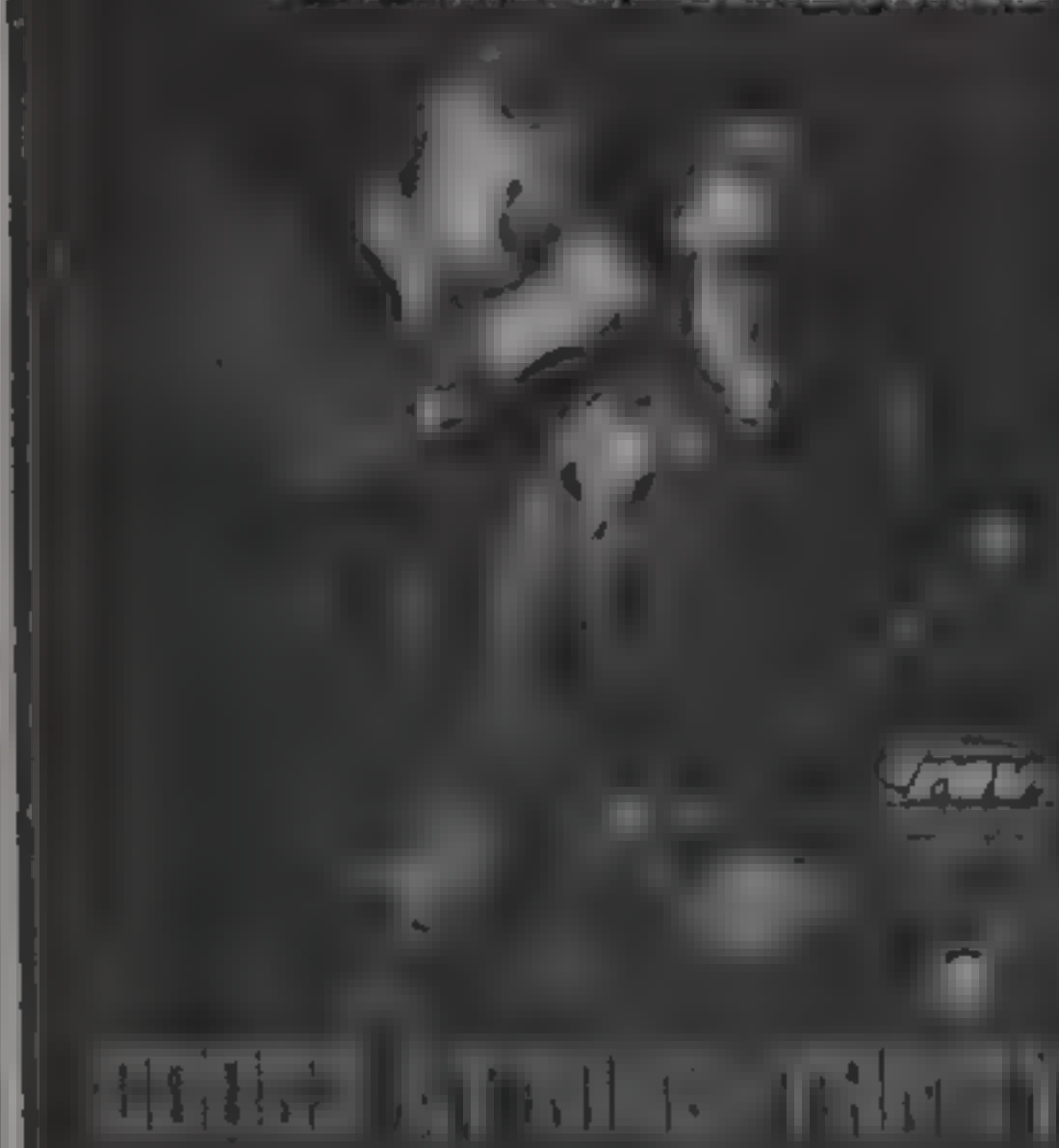
"Over the years the Grand Royal family had grown to include some of the most talented musicians and staff in the business," Mike D said in a statement. "It's tragic that the same growth has also produced an overhead and infrastructure that can no longer be viable."

Nobody has said anything about all the blame being place squarely on Sean Lennon's album. Or those nauseatingly overpriced Beastie Boys action figures. But mostly on Sean Lennon's album. Heck, just blame Sean Lennon, the sissy. —DAVE JOHNSTON



## UPCOMING

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## MUSICWEEKLY

For a FREE listing, fax 426-2889 or e-mail listings@vue.ab.ca.

Deadline is 3pm Friday.

Turn to "More Music" on page 22 for day-to-day listings.

## ALTERNATIVE

**BOOTS (THE BLUE ROOM)** 10242-106 Street, 423-5014. Private gay lounge. Open daily 3pm-8pm. •Every FRI: Retro disco.

**NEW CITY LIKWID LOUNGE** 10161/57-112 Street, 413-4578. THU 6: Duotang, Deadfilmstars, The Politburo (Matt Pahl). FRI 7: Hissyfit, 66 Breakout, Deadbeat Dads. SAT 8: Woodabeen, Stash, 12 Angry Fish. FRI 14: Mico, Sixty Stories, Drive By Punch. SAT 15: Parkade, XI Birdsuit Mutton.

**REV** 10030-102 Street, 424-2851. THU 6 (9:30 doors): Richie Hawtin, DJ Triptomene and DJ Geoffrey J. TIX \$6 @ door. FRI 7 (9:30pm door): Les Tabernacles, Wednesday Night Heroes, Generation Condemned. TIX \$6 @ door. THU 13 (9:30pm door): Southern Invasion CD Release party, Red Hot Lovers, The Skinny, The Dudes. TIX \$6 @ door. FRI 14 (9:30 door): Niceguy CD release party, Mollys Reach, Davy's Locker. TIX \$7 @ door.

**TIM'S GRILL** 7106-109 Street, 413-9606. FRI 7: Dark Eyed Junco. No cover. FRI 14: Erik Moll. No cover.

## BLUES AND ROOTS

**THE BLACK DOG FREEHOUSE** 10425 Whyte Avenue, 439-1082. •Every SAT (3-6pm): Hair of the Dog. No cover. SAT 8: Monica Schroeder. No cover. SAT 15: Abe Wells. No cover.

**CAPITOL HILL PUB** 14203 Stony Plain Road, 454-3063. FRI 7-SAT 8: Red Ants.

**CENTURY GRILL** 3975 Calgary Trail South, 909-7800. •Every SAT (9pm): Rimshot (jazz, R&B). No cover.

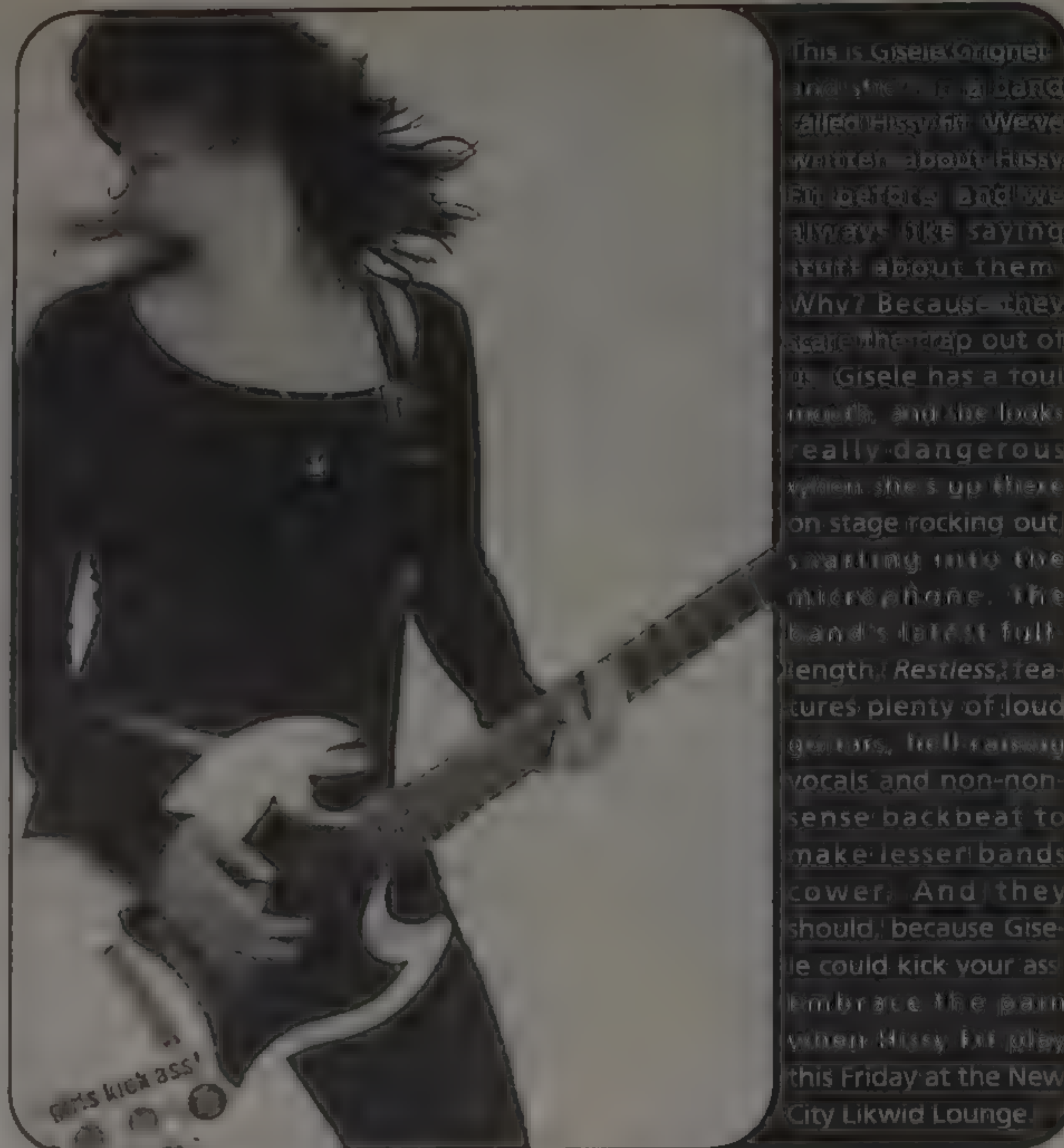
**DUSTER'S PUB** 6402-118 Avenue, 474-5554. FRI 7-SAT 8: Mr. Lucky (blues, boogie, R&B).

**EDMONTON QUEEN** Rafter's Landing, 9734-98 Avenue, 424-2628. THU 6: The Nomads. FRI 7-SAT 8: Sunken.

**EXPRESSIONZ CAFÉ, MARKET AND MEETING PLACE** 9142-118 Avenue, 471-9125. FRI 7: Mike Sadava with Bissett and Watt Band. SAT 8: Kathy Kowalski Group. FRI 14: Bissett and Watt with the Andy Northrup Trio. SAT 15: Ron Taylor and Marty.

**FULL MOON FOLK CLUB** 420-1757. SAT 15: Jo Miller and Her Burly Roughnecks. TIX \$14 adult @ TIX on the Square.

**MCFALL RANCH** 45 minutes East of Edmonton on Hastings Lake, 492-8558. SUN 16 (1-5pm): Picnic In The



This is Gisele Granger. She's the lead singer and called Hissyfit. We've written about Hissyfit before and we always like saying stuff about them. Why? Because they scare the crap out of us. Gisele has a soul, and she looks really dangerous when she's up there on stage rocking out, shouting into the microphone. The band's latest full-length, *Restless*, features plenty of loud guitars, hell-raising vocals and non-nonsense backbeat to make lesser bands cower. And they should, because Gisele could kick your ass. Embrace the pain when Hissyfit plays this Friday at the New City Likwid Lounge.

**Parkland:** A fundraiser for the Parkland Institute. Featuring The McDades, Shannon Johnston, and Uday Ramdas. TIX \$50, \$10 kids 5-14, under 5 free.

**MEZZA LUNA** 10238-104 Street, 423-LUNA. FRI 7-SAT 8: Los Caminantes.

**MOOSE HALL** 14510-142 Street. FRI 14 (7-10pm): Papa Joe CD release party.

**SECOND CUP** 10303 Jasper Ave. •Every Thu (7:30-10:30pm): Acoustic open stage hosted by Ron Taylor.

**SIDETRACK CAFÉ** 10333-112 Street, 421-1326. THU 6-SAT 8 (9pm): The Jordan Cook Band. No cover Thu. \$5 Fri-Sat. SUN 9 (8pm):

SEE NEXT PAGE



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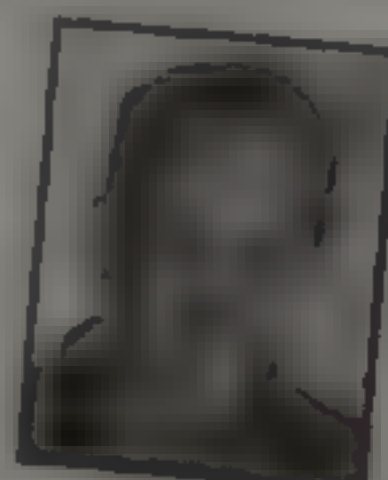
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# MUSICWEEKLY

Continued from previous page

**Sunday Night Live:** Jordan Cook and, Killer Comedy, DJ Dudeman. \$5 cover. MON 10-WED 12 (9pm): i-Phonics. No cover. THU 13-SAT 15 (9pm): Matthew's Grin (alt-rock covers). No cover Thu. \$5 Fri-Sat. SUN 16 (8pm): Sunday Night Live: Crush, Killer Comedy, DJ Dudeman. \$5 cover.

**SUGARBOWL CAFÉ AND BAR** 9922-88 Ave. • Every FRI original live music. FRI 7: Mark Davis, Ben Sures.

## CLASSICAL

**ALL SAINTS' ANGLICAN CATHEDRAL** 10035-103 St., 420-1757. SUN 16 (3pm): *Bach and Buxtehude* presented by Voice Scapes. TIX \$15 adult, \$10 senior/student @ TIX on the Square, and @ door.

**ANGELFEST** Borden Park Bandshell, 437-0181. SAT 8 (1-9pm): Celebration of women in gospel music. Brandy La Maiste, Angie Money, Cindy Palin, Anita Paul, Elnora Pitman, Twins Plus One, Debbie Seburn, Debbie Zepick, Jana Lapel. TIX \$15 day pass @ Blessings Christian Marketplace. Kids 11 and under free.

**EDMONTON SYMPHONY ORCHESTRA** Winspear Centre, 4 Sir Winston Churchill Sq., 428-1414. FRI 14-SAT 15 (8pm), SUN 16 (2pm): The Masters: Martin Fröst, clarinet, Grzegorz Nowak, conductor.

## COUNTRY

**CROMDALE HOTEL** 8115-118 Avenue, 477-7134. THU 6-SAT 8 (9pm-1:30am): Hugh Betcha with Rick Whyte.

## JAZZ

**FOUR ROOMS RESTAURANT** 102 Avenue entrance, Edmonton Centre, 425-4767. THU 6 (9pm): The Brett Miles Trio. SAT 8 (9pm): The Eric Weiden Trio. THU 13 (9pm): The Craig Giacobbo Trio. SAT 15 (9pm): The Charlie Austin Trio.

**PITCHIE UNITED CHURCH** 9624-74 Ave. SUN 9 (3:30-5pm): Jazz and Reflections: P.J. Perry Trio featuring Tommy Banks. SUN 16: Jazz and Reflections: Jim Head Trio.

**ZENARI'S ON 1ST** 10117-101 Street, 425-6151. FRI 7 (8pm-midnight): Rhonda Withnell (vocals).

## PIANO BARS

**THE ELEPHANT AND CASTLE** 10314 Whyte Avenue, 439-4545. • Every TUE: Open stage.

**THE LION'S HEAD PUB** Coast Terrace Inn, 4440 Calgary Trail South, 431-5815. THU 6-SAT 8: Todd Reynolds. MON 10-SAT 15: Doug Stroud.

**SHERLOCK HOLMES CAPILANO** Capilano Mall, 5004-98 Avenue, 463-2228. THU 6-SAT 8: Bill Jackson. THU 10-SAT 15: Tim Becker.

**SHERLOCK HOLMES DOWNTOWN** 100 Howard Way, 10012-101A Avenue, 426-7784. THU 6-SAT 8: Tim Becker. TUE 11-SAT 15: Sam August.

**SHERLOCK HOLMES WEM**

Bourbon Street, W.E.M., 444-1752. THU 6-SAT 8: Tony Dizon. MON 10-SAT 15: Dave Hiebert.

**SHERLOCK HOLMES ON WHYTE** 10341-82 Avenue, 433-9676. • Every SUN (9pm-1am): Karaoke. THU 6: Dave Hiebert. FRI 7-SAT 8: Duff Robison. WED 12-SAT 15: Shane Young.

## POP AND ROCK

Also see VURB Weekly on page 34.

**CASINO EDMONTON** 9055 Argyll Road, 463-9467. FRI 7-SAT 8: McColl and Moorman. FRI 14-SAT 15: Ali Bright and Special Blend.

**CASINO YELLOWHEAD** 12464-153 Street, 463-9467. THU 6-SAT 8: Souled Out. THU 13-SAT 15: Robin Kelly as "Elvis" and tribute to Rod Stewart.

**CENTURY GRILL** 3975 Calgary Trail S., 431-0303. • Every FRI and SAT (9pm): Rimshot. No cover.

**FATBOYZ** 6104-104 Street, 437-3633. FRI 7: 5-Shy.

**HONEST MUR'S BAR AND GRILL** 8937 82 Ave., 463-6397. FRI 7-SAT 8 (9:30pm-1:30am): Hoffman, brown and Ford.

**JEKVILL AND HYDE PUB** 10610-100 Ave., 426-5381. SAT 8 (8pm): Marleigh Rouault CD fundraiser. \$10 @ door. No minors.

**J.J.'S PUB** 13160-118 Avenue, 451-9180. FRI 7-SAT 8: Resilience. WED 12: Live comedy by the Comedy Support Troupe. FRI 14-SAT 15: EMR.

**THE JOINT NIGHTCLUB** WEM, 8882-170 Street, 486-3013, 451-8000. THU 6: Billy Idol. TIX \$36 adv. @ TicketMaster.

**JUBILEE AUDITORIUM** 451-8000. SUN 16 (6pm door): Sugar Jones. TIX \$29.50.

**KINGSKNIGHT PUB** 9221-34 Avenue, 433-2599. THU 6: 5-Shy. FRI 7-SAT 8: Crush. THU 13: Haven. FRI 14-SAT 15: Stiff.

**N.A.I.T.** Soccer Field. FRI 7 (4:30pm): Ookfest.

**OTTEWELL PUB** 6108-90 Avenue, 450-5953. • Every MON (9:30pm): Open stage hosted by Willy James. FRI 7-SAT 8: Keep Six. FRI 14-SAT 15: Single Malt Blues Band.

**RED'S** WEM, 487-2066, 451-8000. FRI 7 (9pm door): The Travoitas. TIX \$4.

**SPORTSMAN'S PUB** 8170-50 Street, 469-3399. FRI 7-SAT 8: Haven.

**STARS** Upstairs, 10545 Whyte Avenue, 434-5366. FRI 7: Barbara Goat w/ the Green Machine (formerly the Unknown Cowboy). SAT 8: The Bleeding Hearts (Celtic folk, punk).

**SUGARBOWL** 10724-124 Street. • Every SUN: Ordinary Day (junglist stylings) with DJ Soundboy Royale, Neejeh, and Shureshock. • Every MON: Illusions (experimental, down-tempo) with DJs The Biomechanic and Torso. No minors.

**TIN PAN ALLEY** 4804 Calgary Trail South, 702-2060. THU 6: Jeff Hendrick (funky jazz). FRI 7: Rubber Band. SAT 8: The Red Ants (blues).

**URBAN LOUNGE** 8111-105 Street, 439-3388. • Every WED: Adopt-A-



Band. THU 6: Cousin Henry CD Release party. \$5 cover. FRI 7-SAT 8: 100 Watt Bulb. \$5 cover. WED 12: Robin Black (glam rock from Toronto). \$7 cover.

**WINSPEAR CENTRE** 428-1414. WED 12 (7pm door): The Robert Cray Band, Eric Bibb. TIX \$35-\$45. THU 13 (8pm): Big Wreck, Colin James, Tom Wilson, Eric Johnson, Uzume Taiko Ensemble Le Cirque Eloize, and members of the Edmonton Symphony Orchestra. TIX \$26-\$36.

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## WEST ED

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Sept 10-15: Dave Hiebert

## CAPILANO

Sept 6-8: Bill Jackson  
Sept 13-15: Tim Becker

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Sundays 9pm-1am Karaoke  
Sept 6: Dave Hiebert  
Sept 7-8: Duff Robison  
Sept 12-15: Shane Young

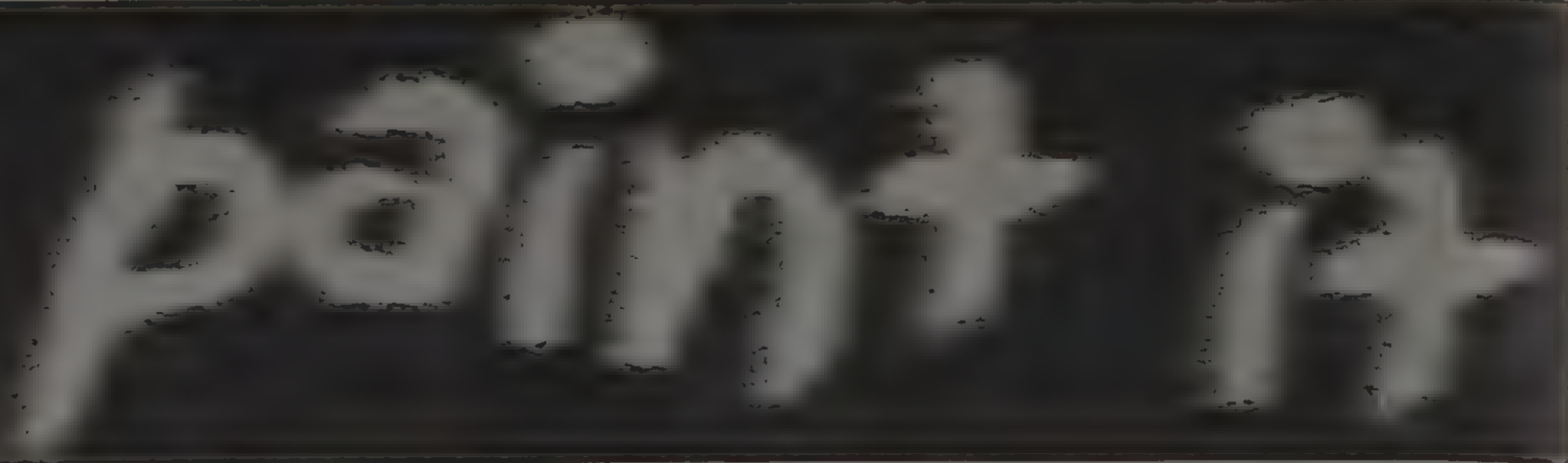
## DOWNTOWN

Sept 6-8: Tim Becker  
Sept 11-15: Sam August

## EDMONTON LOCATIONS

Capilano Mall • Rice Howard Way • Whyte Ave. • Bourbon St.  
[www.thesherlockholmes.com](http://www.thesherlockholmes.com)





## Robin Black wants to burn the Canadian music industry down

By DAVE JOHNSTON

**R**obin Black has a warning. Although it's unlikely that he and fellow thorn in the side of the record industry Matthew Good would ever willingly sit in the same room together, they can agree on one thing: the Canadian music business is a wreck, and something has to be done about it.

Which is why Black and his band, the Intergalactic Rock Stars, have set out once again across the country, carrying the banner for what they believe is our salvation from what passes for rock music in this country. They plan to do it with pyrotechnics, lasers, visual projections and enough swagger and eyeliner to put any bar stars to shame. "We want people to know what's coming," Black says. "We want them to be afraid. We want people to both love and fear us."

What people should fear more, Black adds, is the threat major labels pose to Canadian music. Black says he's embarrassed to be within the same borders as bands like Wide Mouth Mason and Staggered Crossing, two groups he cites as examples of an industry teetering on the brink of insanity. "Labels keep signing all these left-over, folk-minded, incredibly boring groups of guys," he snarls, "and they try to force this down the throat of the Canadian music fan. If I was a young fan buying rock records in Canada, I would be pissed off with the kind of garbage they're trying to force on people out there. It's a horrible state of affairs."

Mediocrity breeds a vacuum, one which Black figures needs to be filled with decadence and glamour, two characteristics which seem decidedly un-Canadian. "A good Canadian boy isn't supposed to say that he wants to be the biggest rock star in the world," he quips. "Canadian boys are supposed to say that they like the Maple Leafs and one day they'd like to open up for the Tragically Hip at an outdoor festival."

Instead, the Intergalactic Rock Stars have made it their goal to eventually rock Madison Square Garden in New York City. It's going to take a while, Black admits, but he can see the lights growing closer. "This is a band built for arenas," he states proudly. "As great as our live shows are in clubs, we're only going to get better as our army of fans gets bigger in their search for something more exciting."

To get there, Black realizes that his band will have to make a deal with the devil and ally themselves with the beast they hate the most—the major labels. However, their work may be cut out for them, as Black reports that several of his reviled enemies have come sniffing around, hoping to license the group's upcoming full-length album, which the band plans to release on Valentine's Day next year, regardless of what happens.

"If you're in a rock band that wants to play for 20,000 people, you need big money," he says directly. "When we have an idea to make a video that will showcase all the fun shit that we do, we need big cash to do that. It's part of the bargain with the devil to entertain the idea of [being on a major label], whether or not what you get is fair compared to what you lose."

### How much more Black can you get?

Still, Black points to the comments of one A&R representative as justification for his anguish. "He told us that he loved our music, even though he'd never seen our band," he sighs. "I thought he was kidding. We play at least six times a year in Toronto for at least 700 people every time. We've been all over the press and it would be impossible not to see our band, even if you made a deliberate effort not to go to one of our shows."

It would be hard to ignore the noise the group has made since they began hammering the road last year. Black believes some of his haughtiness has been justified by his hard touring schedule and putting on good shows. "We're all about going out and having a fucking great time," he says. "I'm already incredibly arrogant to begin with, but it's difficult not to feel special when you stand in front of a room and you can see on their faces that they're being blown away with what you're giving them."

Black doesn't find it all that strange that people should question the authenticity of the band's outrageous demeanour. For instance, the band once sent journalists an electronic press kit that claimed to depict three days in the life of the Intergalactic Rock Stars, featuring footage of the band drinking beer, writing songs, getting their nails done, talking about sex, shopping and relaying the fact that Black has a second degree black belt in tae-kwon-do.

"Some people didn't think that was real at all," Black laughs. "They thought it was a put-on, that there was this guy who had a second-degree black belt, dates a dominatrix, wears makeup and is obsessed with shaving body hair, that there was no way it was real. But that's me. I guess who I am seems outlandish to people."

### Stray cats

Beneath the leather and latex, the feather boa and the piercings, Black is someone who believes that rock 'n' roll can still be sexy and powerful. In 1998, his ambition led him to leave behind his last band, Winnipeg's Ballroom Zombies, to find a larger audience for his concept of what Canadian rock could become. Upon arriving in Toronto, he called upon friend Stacy Stray to join the Intergalactic Rock Stars as guitarist, as well as help recruit the rest of the band. Soon, they convinced bassist Killer Ky to leave Montreal, and picked up keyboardist Starboy and drummer Kevin "Tron" Taylor along the way.

"It was tricky finding the band, because we needed a realness," he says. "It needed to be five characters. You can't believe how hard it is to find a great bass player who loves T-Rex, has been to every Kiss show and can put eyeliner on himself. We're the only five guys in this country who could come together who can make this band real. Mind you, if you're a ladies' underwear and makeup-wearing musician, you likely know the only like-minded individuals in the city."

Armed with songs like "Be Your God," "Plastic Fantastic" and "We Don't Love You Any More Than We Love Ourselves," the Intergalactic Rock Stars quickly made an impact on Toronto's music scene. With a manic approach to performance—fueled, according to Black, by alcohol and other cocktails—they connected with a crowd eager to find an antidote to the imported American formula of bland rock. "As a fan of music and as someone who wants to entertain," he explains, "there has to be a certain amount of danger present in any great rock 'n' roll show."

### A boa and a girl

Black sometimes found himself in more danger than he's bargained for. The last time the band played in Vancouver, the bouncers were scalping tickets and the club was severely over capacity. One audience member

attempted to light Black on fire, while another jumped onstage and tried to strangle him with his own feather boa. "I went to push her off-stage, and I pictured it as being like every rock video you've ever seen, where the girl would land gingerly on the hands of the crowd and swiftly carry her to the back," he laughs. "Instead, she fell on her head."

Taking that kind of wild energy and committing it to a record is a daunting challenge, even by Black's own admission. Their first step was a three-song EP which was produced last year with the help of Pursuit of Happiness frontman and Black fan Moe Berg. Earlier this year, the group headed back into the studio with Berg and noted producer GGGarth Richardson. The producer's diverse experience working with a variety of bands like Catherine Wheel and Rage Against the Machine impressed

we had to bring strippers in to create the environment, but those things have to be done."

Black doesn't think the band has ever consciously had a message, aside from ribald self-expression, but he believes there is something more in the new music. "I think we're saying something to those 16-year-old kids out there that you can actually have big goals in your life, and there's nothing wrong with that."

### War and Peace

Let's say Robin Black and the Intergalactic Rock Stars get their wish, getting signed to a major label and breaking into the mainstream in a big way. Suddenly, other bands like them begin to crop up, also getting signed and creating a whole new wave of Canadian rock. What happens then?

**"A good Canadian boy isn't supposed to say that he wants to be the biggest rock star in the world. Canadian boys are supposed to say that they like the Maple Leafs and one day they'd like to open up for the Tragically Hip at an outdoor festival." - Robin Black**

the band enough to ask him to help out, even though they had some misgivings. "He's done a lot of modern rap and metal stuff," Black explains. "But he comes from a school of thought where he figures out what a band is all about and what their sound is, and helps them create that. There's a certain lifestyle around this band, and GGGarth sort of fit into that—he got drunk and talked about anal sex all the time."

Creating a sense of urgency and sexuality in the studio was paramount, according to Black, and he figures that they've pulled it off. "I don't care if this sounds like a rock 'n' roll cliché," he says, "but we went into the studio with the same reckless, drunken state of mind we go onstage with. There were times

"That's the frightening thing," he ventures. "It seems to me that our hatred of lousy Canadian music has inspired us to be crazier live and inspired us to change something. If we did get big, we'd have to find our hatred someplace else—something else would have to inspire us. Right now we want to kill Canadian music as it is. If we were able to make all the Our Lady Peaces and Tea Partys go away, I don't know what would be left. I guess we'll have to find out. There will always be something to hate, and something to destroy. Maybe somebody will think that of me someday, and that's cool." ☐

Robin Black and the Intergalactic Rock Stars  
Urban Lounge • Wed, Sept 12



# Black





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Big Wreck's career is really smoking with their latest series of gigs.

## Wrecking ball

Big Wreck "Inhale"s  
on the DuMaurier  
Concert Stage

BY DAVE JOHNSTON

**T**here's pandemonium in the world of Big Wreck. Well, not exactly pandemonium, but guitarist Brian Doherty is noting a lot of yelling going on around him.

"It's just a lot of crew and management around," he notes. "I just hope I'm on time for this interview."

The minute the Boston-based band steps back into Canada, their entire universe changes. A recent whip through the States promoting their latest album, *The Pleasure and the Greed*, found them facing more than their fair share of apathetic houses, topped with a hefty dose of nonexistent airplay. In Canada, however, they are more beloved than the beaver; not only is their album charting respectably well, but they're also up for three Much-Music Video Awards for their swishy clip for "Inhale."

"It's been a struggle for us down in the States," Doherty says. "But with all the touring we've done down there, we've developed a pretty good, if small, following. We're not doing anywhere near what we're doing in Canada, but even without a lot of airplay or promotion down there, we still have a lot of hardcore people who love the band."

Up in the Great White North, Big Wreck have pretty much enjoyed godhead status ever since they exploded all over radio a few years back with the single "The Oaf." As an indication of their ever-growing, ever-more-rabid following, DuMaurier decided to approach the group about hosting two special concert stage events in Canada which will

take place during the band's current 40-city cross-country tour. "They just told us to do whatever we wanted," Doherty explains of the invitation. "Someone suggested the symphony, then it all started coming together."

### ESOtheric music

In both Toronto and Edmonton, the band will perform with each city's respective symphony orchestra, as well as a number of special guest performers. Edmonton

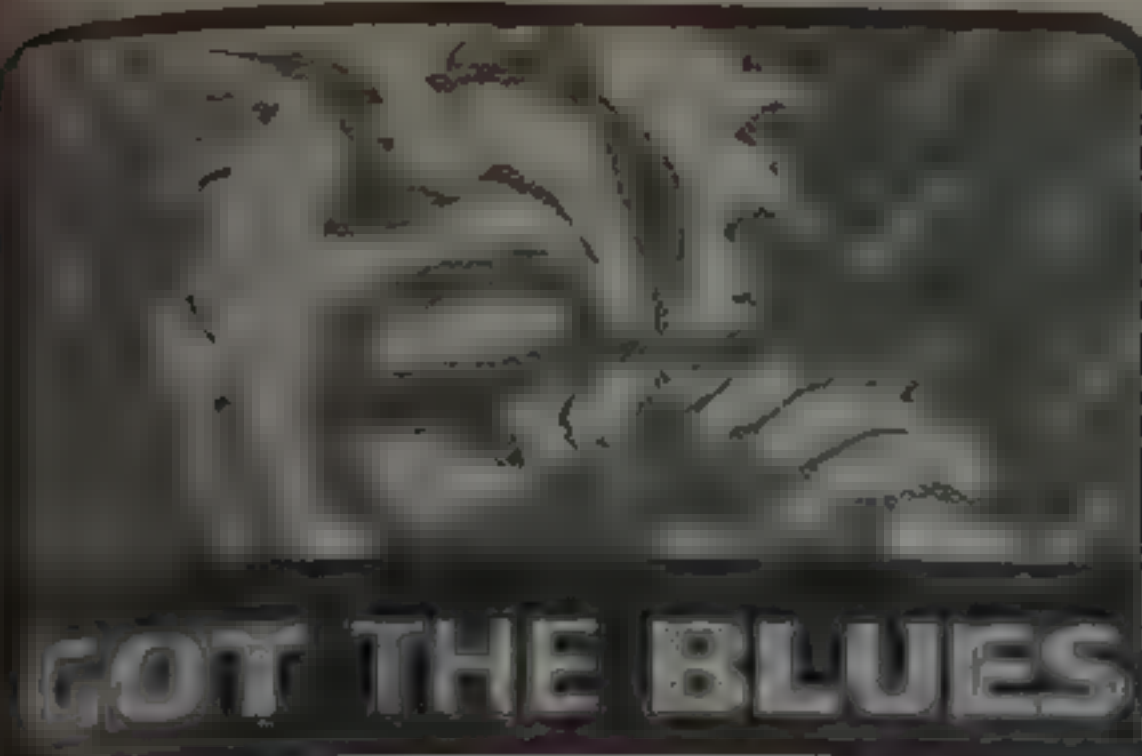
will see Colin James, Tom Wilson, Texas guitar player Eric Johnson, percussionists Uzume Taiko and members of the noted Le Cirque Eloize. "We're getting two days of rehearsal in both cities," Doherty laughs. "That's it. The third day is the show. Ian [Thornley, the band's frontman] and our manager have been in meetings and they've been working out things like the string arrangements and such. I've heard the CD of what they're up to and it sounds really good."

The pressure of playing with such an array of world-class performers has the band working overtime to keep up. "Everybody's sitting at home, working on their chops, something we haven't done since Berklee," Doherty chuckles, referring to the Boston music college where the members of Big Wreck first met.

The attractive feature about the DuMaurier Concert Stage performances, says Doherty, is that the inclusion of the ESO will allow the band to perform songs they would forgo during regular shows. "We just haven't had the ability to cover all the parts before," he explains. "Stuff like 'Defined By What We Steal' will be really cool with the strings. We've done 'Overemphasizing' live before, but it'll sound great this way."

**rock**  
preVUE





BY CAM HAYDEN

### Steady Cam

It's see... where was I before I was rudely interrupted? Ah, yes: it was the August of 1999 and the first edition of Edmonton's Labatt Blues Festival was just behind our company, Res International. My partner and I, after half Carrol and I went from the top of the world to the bottom of the heap in a single instant when Chevy turned left into our motorcycle. The next six months were spent in recuperation, physiotherapy and a fair amount of discomfort and pain. Needless to say, a number of things went by the boards because they were just too hard to do. Our full-time jobs were out of the question for about five months and getting out to dig the blues was not an option. Subsequently, writing this column was not an option either. But as they (whoever they are) say, "This too shall pass." Now, almost two years to the day from the big smashup I'm getting back on the job here at *Vue Weekly*, doing my best to keep you all informed of the goings-on in Edmonton's thriving blues scene.

The 2001 edition of Edmonton's Labatt Blues Festival was blessed with superb weather and spectacular performances. I've spent the last couple of weeks canvassing blues fans about their favourite acts and the general consensus from my very unscientific straw poll is that the women win again. Each year of the festival a female performer has stolen the show, and this year Janice Magness, Honey Piazza and Annie Raines were the most talked-out musicians.

On the club scene, big changes

are brewing that will continue to percolate for the next few months before blues fans will really know what's going on. As you have probably heard, Michael Purcell has left the Blues on Whyte at the Commercial Hotel after seven years to become part owner of the Sidetrack Café. What effect this will have remains to be seen. I can tell you that Purcell, being a music fan, always spent more on bringing music to the Blues on Whyte than the owners were happy with. The simple logic behind that move was that better talent puts more bums in chairs, which means more beer gets bought, which in turn improves the bottom line.

Jim Good has the task of staying the course at the Commercial now. "I have some big shoes to fill, but fortunately I have big feet," says Good. "Seriously, I believe that if it's not broke there's no reason to fix it. I feel this is one of the most important blues clubs in North America and we need to continue to support the music and please the fans." Of course he's only been on the job for two weeks and is just getting his feet wet, but Good does have eight years experience booking talent ranging from classical to kids' entertainers to blues and R&B. He's going to have his work cut out for him as he tries to convince the owners to spend the money to bring in the high calibre of talent that has graced the club's stage, particularly over the past couple of years.

As far as the Sidetrack is concerned, Purcell is committed to bringing "all types of music to the venue." He told me recently that he is "co-booking the Sidetrack with Andrew White, [who] will bring his expertise and connections with pop and rock music to the table while I expect to focus more on roots and blues." Purcell went on to say that we can look for "more focussed programming, with three- and four-night engagements—for example a front three with Gord Downie in early November."

Where does that leave us blues fans? In a bit of limbo, unfortunately.

Still, one constant about the blues in Edmonton is that rooms may come and go, but the fans have always been there for high-quality shows. If the Blues on Whyte or Sidetrack don't fill that void, someone else will. Stay tuned.

There are a few shows coming up in the next week that are definitely worth checking out. Saskatoon's blues boy, Jordan Cook, blasts the 'Track for a three-nighter starting tonight (Thursday). Edmonton favourite Sonny Rhodes pulls into town with his lap steel, distinctive vocals, turban and more snappy suits than you can shake a stick at all next

week at the Blues on Whyte. Rhodes's new Stony Plain disc *A Good Day to Play the Blues* is chock-full of great original tunes, soulful vocals and inspired playing, so make sure you check him out.

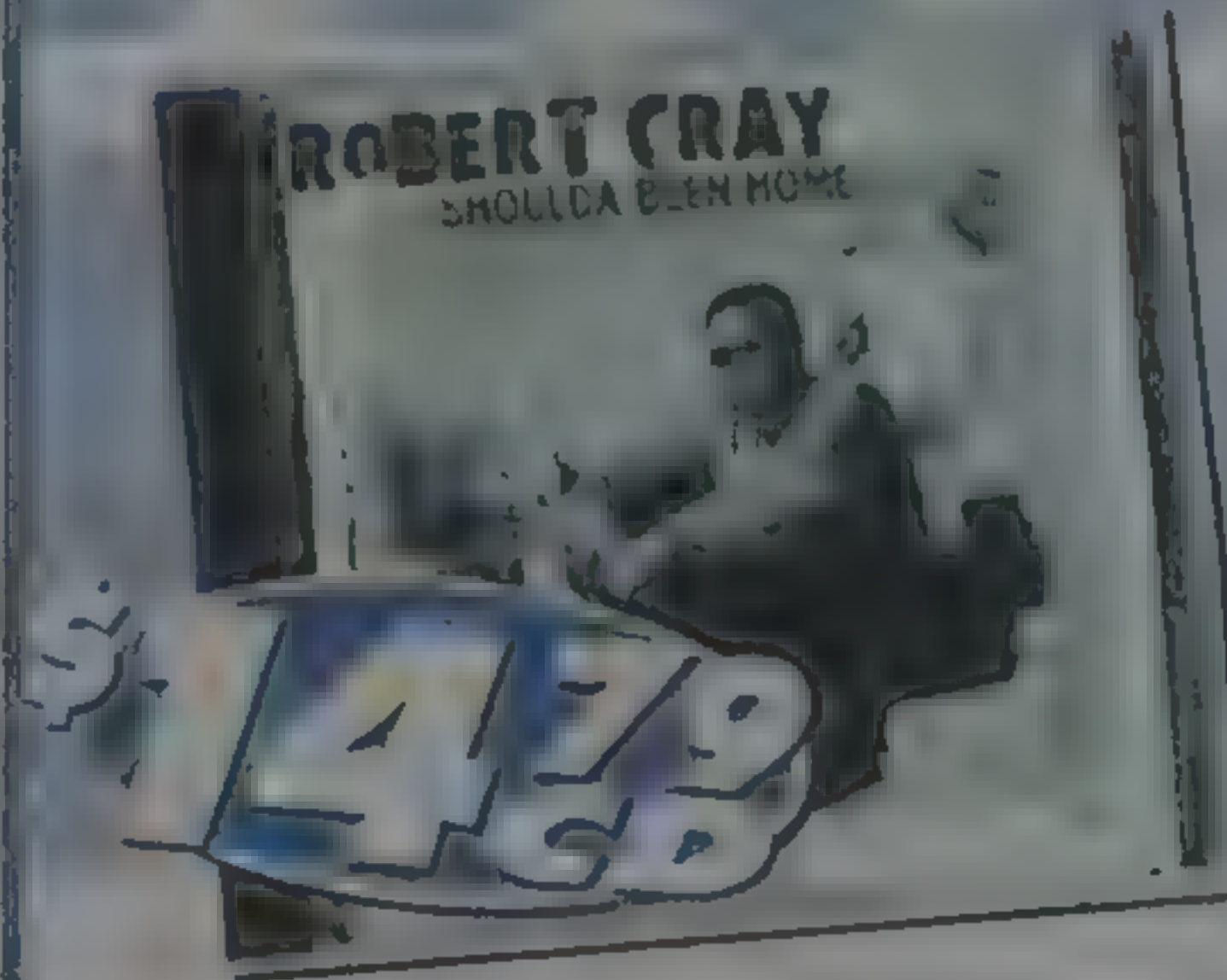
Five-time Grammy winner Robert Cray is at the Winspear for a House of Blues presentation next on Wednesday as part of a tour to support his new release, *Shoulda Been Home*. The disc is a good listen, and has made it into heavy rotation at CKUA primarily on the strength of its diversity. It covers soul, has R&B grooves and some straight blues. Opening for Cray is folk/blues per-

former Eric Bibb, who played virtually every summer music festival in Alberta this year. But with tickets ranging from \$35 to \$45 on a Wednesday night, this outing may be a little steep for some of you blues hounds.

Finally, on Saturday the 15th is a gig that will get you on the dance floor for a good cause. Rusty Reed will be headlining an all-day extravaganza at Sherbrooke Hall in support of the Crystal Kids group. The event includes a show 'n' shine, beer garden and the blues from 7 p.m. onward. I'll have the full story in next week's column. ☐

## ROBERT CRAY SHOULDA BEEN HOME

Memphis soul meets classic Cray on the follow-up to his Grammy®-award winning Rykodisc debut, **TAKE YOUR SHOES OFF**. Arguably an even stronger album, **SHOULDA BEEN HOME** is real, raw, and timeless, and so, they don't make music like this too often these days.

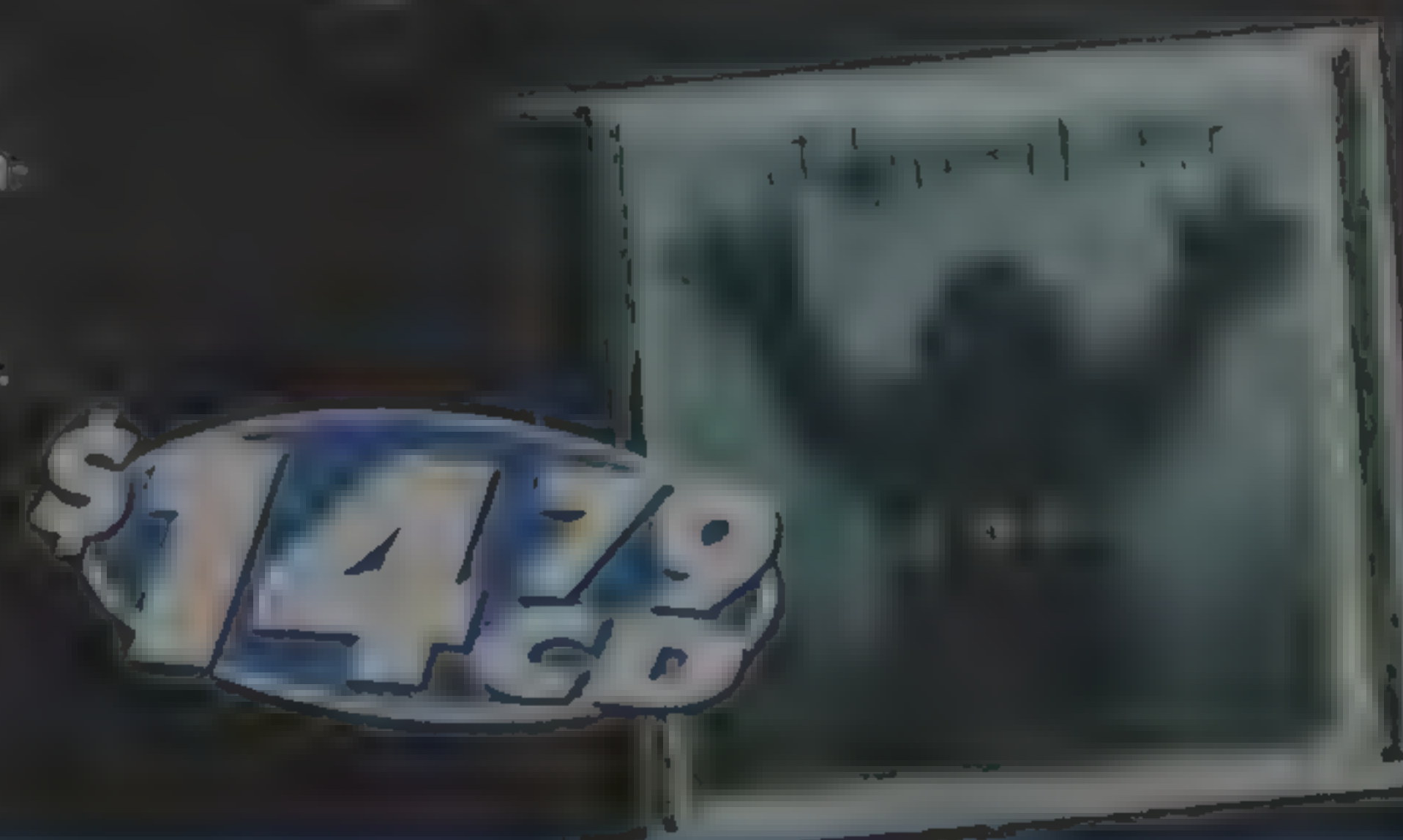
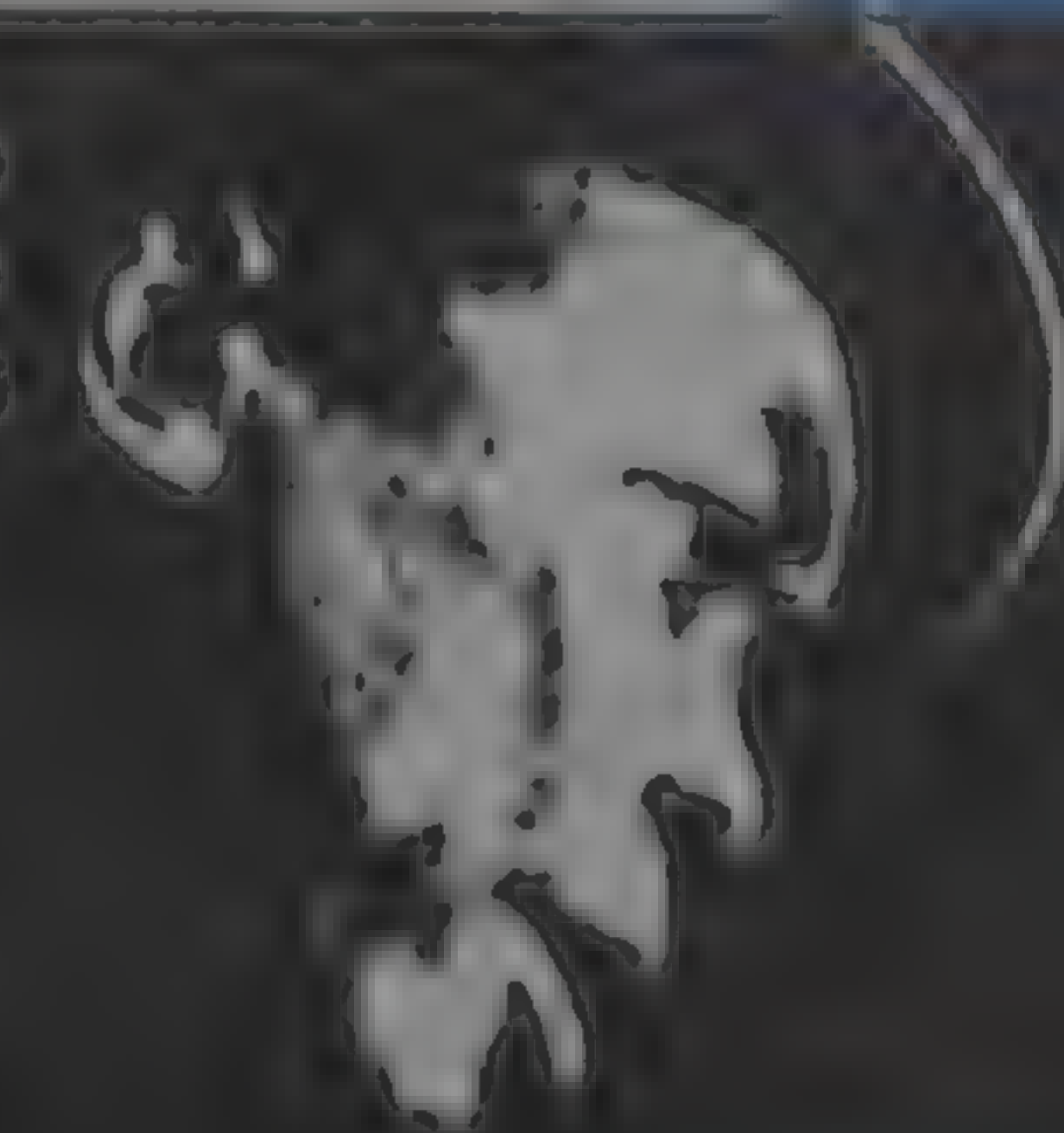


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Robert Cray is a pillar of the blues community

## The blues and the Cray

Robert Cray takes  
his *Home* on  
the road

By RICHARD FLOHIL

He sounds slightly reserved, but he's upbeat and positive. Robert Cray is in a hotel room in Indianapolis, and he's doing a phoner. That's what musicians and publicists call phone interviews. It's the way artists work to "advance" a live date—to spread the word, get some ink in the papers—and it's one more way the wheels of the music industry work to deliver audiences to clubs. It's also almost as important as the performance itself. And, since performances feed record sales, and record sales feed live gigs, there's a CD to talk about.

The new one's called *Shoulda Been Home*, and like its predecessor, the Grammy-winning *Take Your Shoes Off*, it's another collection of a dozen originals and covers spotlighting Cray's smooth and mellow high tenor voice, backed up by his three-man road band. As always, there are sad, soulful stories of loves lost and won. The disc ends with a rougher/tougher/looser-than-usual version of the old Elmore James classic "12 Year Old Boy," in which the narrator loses his girl to a much younger lover.

Cray is happy recording for a smaller label after a seven-album, 11-year run with Mercury. "Those big companies are fine, and they can make you well-known," he says, "but if they change presidents or A&R men or promotion heads, you can find yourself lost in the shuffle—and I'd be lying if I said that had never happened."

Cray gets positively enthusiastic when he talks about his vocal influences, but many of the names are rarely cited these days—gospel

singers Cleophus Robinson, Archie Brownlee, Al Green and Claude Jeter, as well as classic R&B stylists like Bobby "Blue" Bland and O.V. Wright. To this day, he claims his favourite album is Bland's *Two Steps From the Blues*, recorded more than 40 years ago and originally released when Cray was only eight.

### Northern exposure

As a guitarist, Cray acknowledges the debt he owes to the late Albert Collins: "He was simply an awesome player," he says, "and a very generous one with other musicians." At the same time, he recognizes that his soul-inflected approach may have isolated him from a hardcore blues community fixated on the legacy of Howlin' Wolf, Muddy Waters and John Lee Hooker. However, this has also made him almost unique on the circuit these days, as his mentors—Bobby Bland, Little Milton, Solomon Burke and others—get older and limit most of their gigs to the region south of the Mason-Dixon line.

Like most musicians, Cray has a heart full of great memories. "We were doing a run of dates opening for Muddy Waters, years ago," he recalls. "Afterwards, we'd sit in Muddy's room and drink champagne with him—he loved his Piper-Heldsleck with Scotch chasers—and one night in Vancouver there was a hesitant knock on the door. It was Charley Pride, the country singer, who had come, he said, 'to pay his respects,' and to introduce his guitar player to Muddy. It was just so cool to see that; I've never forgotten it."

Robert Cray has been on the road for more than 20 years now, and he's learned to pace himself. These days, it's a regimen of three weeks on tour and a week or 10 days back home in San Francisco; time for family (his wife is an actress and filmmaker) and time for the songs to "germinate and

find themselves." And then it's back out again for another run of one-nighters in clubs, concerts and (especially in the summer) big blues festivals. "The only trouble with those," he says, "is that the schedule's so tight you just roll up in the bus, play the gig, hang around for half an hour and then we're gone again. I guess we've missed some good music 'cause of that."

### Hanging up his "Gun"

Even if his run of big crossover hits like "Smoking Gun" is now behind him, Cray's learned to deliver tight, emotional, soulful and stirring shows night after night. He's rarely on autopilot, and his searing guitar lines complement the smoothness of his vocals. His track record at the Grammys stands him in good stead: three wins and five other nominations for an even dozen albums.

That gives you something to talk about in those interviews, which is good, because there's four more phoners this afternoon from that hotel room in Indianapolis before soundcheck and another show in another club. After, if there's time, there'll be a meet-and-greet with the folks from the record company, some retail people and maybe some friends he hasn't seen in a while. "This profession can be hard on friendships," Cray says, "which is why, now we've all got families, we make a point of being home as much as we can. Still, it can be hard; you don't eat the right things, you're sitting in a bus for too long and you're often just plum tired out. Mind you, it's a lot better now than it used to be, and if you want to know what it was like in the bad old days, talk to B.B. King!"

He pauses, and you can almost picture him grinning. "But I'll tell you one thing, I'm getting better at doing these phone interviews." ☐

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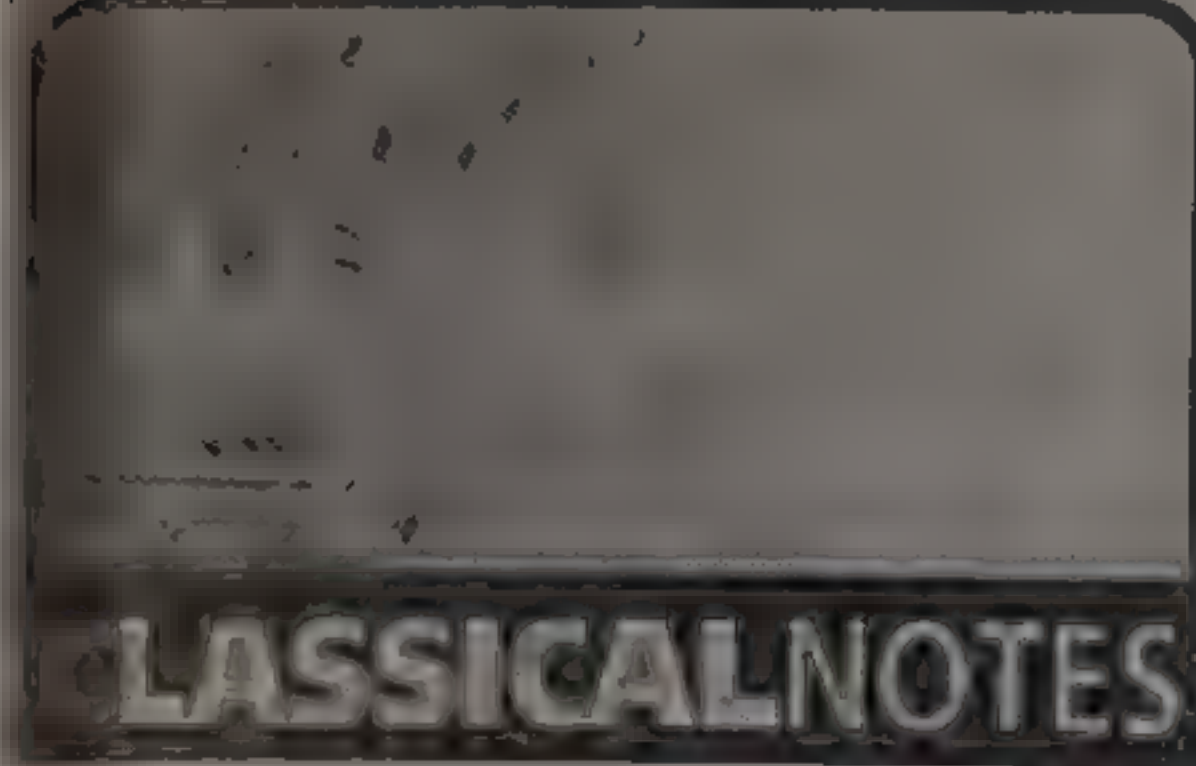
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David Hoyt shows the ESO where the sky is.



BY ALLISON KYDD

### Excuse me while I kiss the Sky

With a production as large as the five-day Symphony Under the Sky, one can't comment on everything, so let's focus instead on one almost perfect day.

For those who were at Hawrelak Park on Saturday, September 1, any lingering belief that classical music is dry and inaccessible was destroyed. I don't mean because it rained. It was day three of the annual five-day outdoor festival hosted by the Edmonton Symphony Orchestra. The orchestra itself, after a rather monochromatic performance on Friday night, switched to Technicolor, and all five guest performers exhibited their strengths throughout the day.

The recital of violinist Jessica Linnebach was first on the Saturday program. A hometown girl well on her way, at 18, to an international career, Linnebach started serious music study at the Curtis Institute of Music in Philadelphia at the age of 11. From there she has gone on to a master's at New York's Manhattan School of Music, studying with Pinchas Zukerman. Linnebach's first selection was daring and unaccompanied: *Caprice*, by Paganini. It and the rest of her program gave her a chance to reveal a technical sophistication and confidence somewhat at odds with her girlish appearance. Her quality was especially apparent when she matched ESO concertmaster Martin Riseley bow for bow in a lyrical violin duet. Janet Scott-Hoyt provided not only sensitive piano accompaniment, but also knew the secret ingredient to make Linnebach

smile. The recital ran a little overtime, but it was far too soon as far as the audience was concerned.

After the Linnebach recital, there was just time to catch the cello master class by Yves Dharamraj. The Florida native, who received rave reviews after Friday night's Haydn *Cello Concerto No. 1*, showed a definite gift for teaching. He praised the students' strengths and focussed on only a few specific areas for improvement. When they attempted to apply his suggestions, he rewarded them with "That's improved already." Those watching the class found it a lesson in kindness as well as in cello technique.

Filling the four o'clock time slot was soprano Agathe Martel, who had sung Richard Strauss's *Four Last Songs* on day one of the festival. Her graceful and eloquent interpretation would have been a pleasure to watch even if her voice had been ordinary. In fact, her rendition was extraordinary, complete with unexpected props: a setting sun that cast a halo around her head and geese lifting off from the lake as her crescendo soared up and over the crowd. It seemed unlikely that she could top such a performance in her recital. She did, however, and proved herself the most poised performer among the soloists.

Martel's tone was also flawless; her Spanish songs explored all conceivable emotions and her French numbers, though more subtle, also reflected a variety of moods. The weather was appropriately temperamental, providing a backdrop of storm clouds for "Samba Classica," the Brazilian national anthem. At that point, Martel conferred with her brilliant accompanist, Marc Boudreau, and ended with *Madame Butterfly's* most beloved and soulful aria, "Un Bel Di."

The explosion of rain made the pub tent, where George Gao was starting his workshop on the erhu, an even more popular place. Like the band that continues to play while the Titanic is sinking, Gao challenged the elements (in this case, rain pounding on the canvas roof) with a sampler of the erhu repertoire. As well as

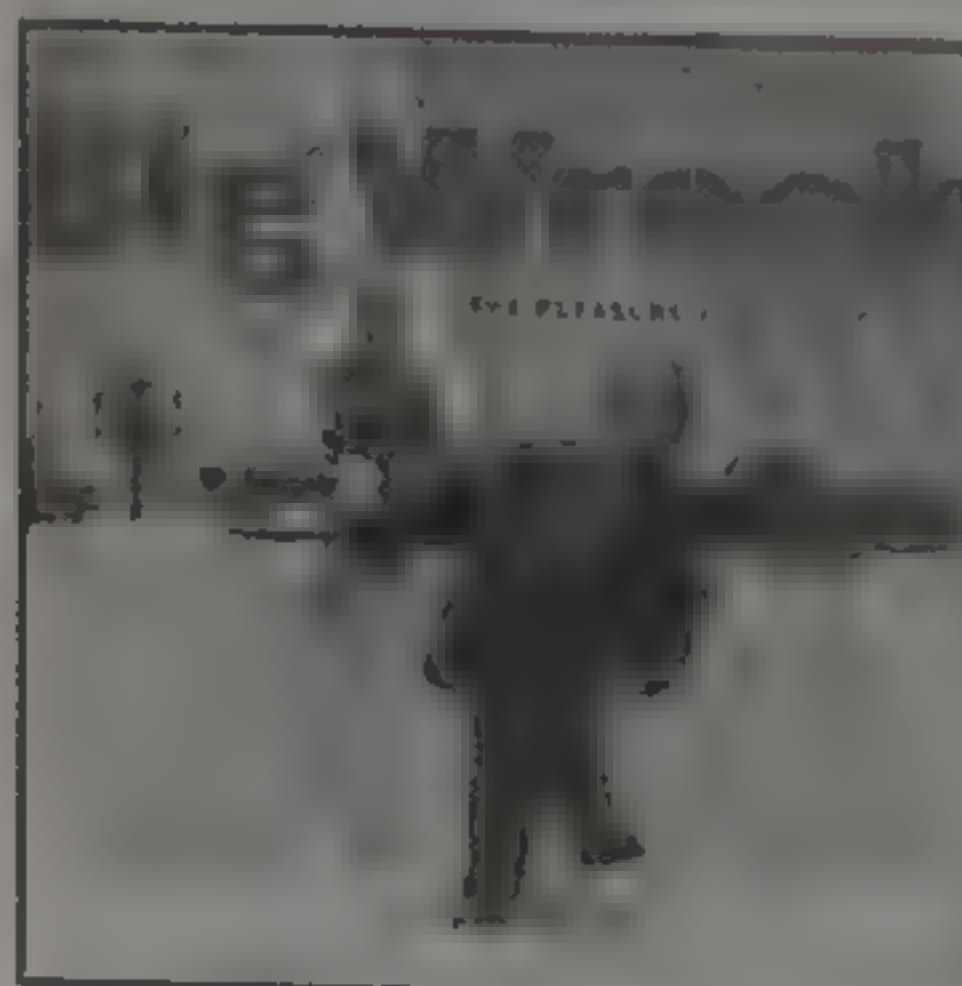
demonstrating that the two-stringed Chinese violin, made of bamboo, mahogany and snakeskin, is remarkably versatile, Gao made jokes about his command of English and responded to questions from his listeners. By the end of the workshop, the rain had eased up enough for listeners to go outside, not to the lifeboats but with an umbrella, in good time to hear the PreTenors tuning their pipes for the pre-show in the amphitheatre.

Like Martel, prize-winning pianist Naida Cole's earlier performance—a

fiery Friday afternoon recital in which she played Bartók's *Improvisations* and Liszt's *Sonata in B Minor*—had been so impressive it was hard to believe she had more to give. Yet her performance of Ravel's *Piano Concerto in G Major*, a composition so challenging the composer actually had someone else play it at its premiere, was also stunning on many levels. Cole switched easily back and forth between ensemble playing and intense, muscular solos.

Exciting soloists certainly add much to an evening's entertainment, but the

ESO itself played five concert programs in five days. Though the mounds of dark clouds were so threatening by the end of the Ravel concerto the Saturday concert was called at intermission, the first half had already provided many thrilling moments. The audience was less distressed to be missing Honegger's *Pacific 231* (also called "machine music") and Stravinsky's *Firebird Suite* than anxious to reach their vehicles without getting drenched. Perhaps artistic director David Hoyt will find a way to incorporate these favourites into next year's program. ☐



The Pleasure and the Greed

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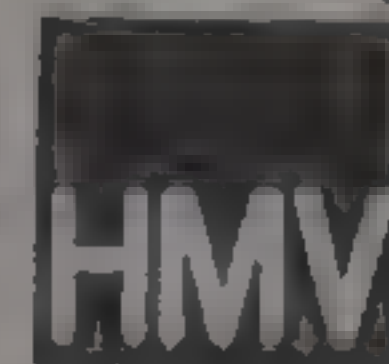


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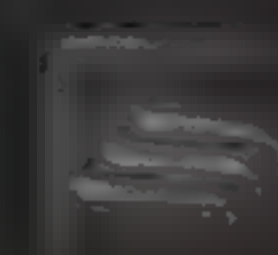
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TO THE BEAT OF



du Maurier CONCERT STAGE



## Big Wreck

Continued from page 28

"As well. I like what's going on."

### Jealous of your cigarette?

Doherty is unsure about how he feels about doing a show sponsored by a cigarette company, however. Some groups are making noise about how cigarette companies are using their dollars to sponsor arts events in order

to keep their brand names in the public eye. Yet artists like Doherty find that the creative opportunities offered with that money—like the DuMaurier Concert Stage events—difficult to pass up. He figures that the best thing for anybody to do is look at the situation realistically.

"Musically the show is really special, and if DuMaurier is giving us the opportunity to do something cool, then that's great," he says. "I don't want to walk out with a DuMaurier hat on my head

telling kids to start smoking, though. There are certain lines that I would not cross. When you have popularity, people look up to what you do and what you think is right. You just have to try and do the right thing." ☐

DuMaurier Concert Stage  
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# DVD and Goliath

Slowly but surely,  
the music industry  
is embracing DVDs

BY DAVE JOHNSTON

Until now, the great promise of DVD has been overshadowed by the movie industry. With features like commentary audio tracks, documentaries, screen-to-script comparisons and outtakes packing up the bytes on those shiny discs, the much-heralded format has been proudly championed by movie aficionados. Music fans, however, have been tossed the relatively archaic compact disc and shown the door.

With music video becoming the primary way most people hear new music, record labels and musicians alike have begun exploring what the adolescent format has to offer their industry, transforming two collectors' standbys—the greatest-hits collection and the live album—into something quite different. The results have been mixed, but there is a clear message being sent: very soon, the way we consume music is going to change.

As Christopher Walsh recently noted in an article for *Billboard* magazine, "Prior to DVD, audio was an afterthought at best in the world of all things video, from the tiny, cheap mono speaker in early television sets forward." DVD not only offers high-resolution video that surpasses what any VHS tape could deliver, the sound quality surpasses the promise of compact disc. Even on a modest home theatre set-up, sound ricochets around the room, not unlike the quadraphonic stereos of yore, but the difference is that the sound feels real. Music can occupy space, much like a live performance.

Because DVD can store more data than CD, the information stored on the original master recording of a performance can be closely duplicated with little to no loss of quality. To create a CD or even a vinyl record, the master has to be "dumbed down" in order to fit the data on the end product. Since the data on a DVD is digital, specific sounds can be accurately assigned to a particular speaker—hence, surround sound.

### Mac, Van, Jam

Among the first notable DVD Audio albums were Fleetwood Mac's *Rumours* and Van Morrison's *Moondance*, but now just about every major release is being fitted for DVD. Although these deluxe versions are hard to find in most record stores, it's only a matter of time before you'll have the choice between buying a CD or a DVD version of that new Wu-Tang album.

The first successful inroads the record industry has managed with DVD has been with video compilations and live performance films. Currently, *Pearl Jam: Touring Band 2000* is one of the top-selling music-oriented DVDs on the market, as well as Christina Aguilera's *My Reflection*

video compilation. Both these DVDs not only offer pristine sound quality and high resolution video that capturing the energy of their performances, but they give the fan a library of insights. With DVD, musicians can offer the same kind of features present on any movie DVD, and a few extras that have yet to be explored.

The Beastie Boys' *Video Anthology* (Criterion) is the yardstick all music DVDs should be measured against. Not only are all of their videos (with the notable exception of "No Sleep 'Til Brooklyn" and "Fight For Your

Right") available on the two-disc set, but the user can also recut the videos with alternate footage, a

well as choose which remix they'd like to hear. Additional features like photo galleries by Spike Jonze, storyboards and extra footage are all wrapped up in a beautifully designed, dynamic interface.

*Everything Everything* (V2) is a retrospective of Underworld's last live tour, which was recorded digitally in surround sound. Viewers can switch between the live footage of the electronic dance group and cutting-edge visuals created especially for the tour by the Tomato design collective, as well as create their own visuals with a computer equipped with a DVD-ROM drive. While *Everything Everything* lacks many of the extensive features of other discs, it makes up for it with unparalleled sound.

### Play it forward

The latest DVD to fly off store shelves is Moby's visual supplement to his multi-platinum album, *Play*. Obviously titled *MobyPlay: The DVD* the disc features a collection of video singles, a 20-minute home movie called *Give an Idiot a Camcorder*, a live performance on European television and psychedelic visuals with a dance mix soundtrack.

Unlike the other discs, the interface is disappointingly plain and offers only a single interactive feature, a DVD-ROM component that allows you to remix two album tracks, "Natural Blues" and "Bodyrock." The real value of the disc is the insight you get into Moby's personality and creative process. The home movie is refreshingly candid and charming, and while the disc glaringly omits the "Southside" and U.S. version "Bodyrock" videos, the ones included are wildly imaginative clips that can be happily watched repeatedly. Also, the computer visuals that accompany Moby's own continuous mix of dance remixes are stunning and could be used as a rather cool backdrop for a house party.

With Apple now offering new computers with built-in rewritable DVD drives and editing software, with other companies following close behind, it's only a matter of time before independent musicians begin creating equally impressive multimedia presentations of their craft. If video killed the radio star, then digital technology might exorcise the ghost. ☐

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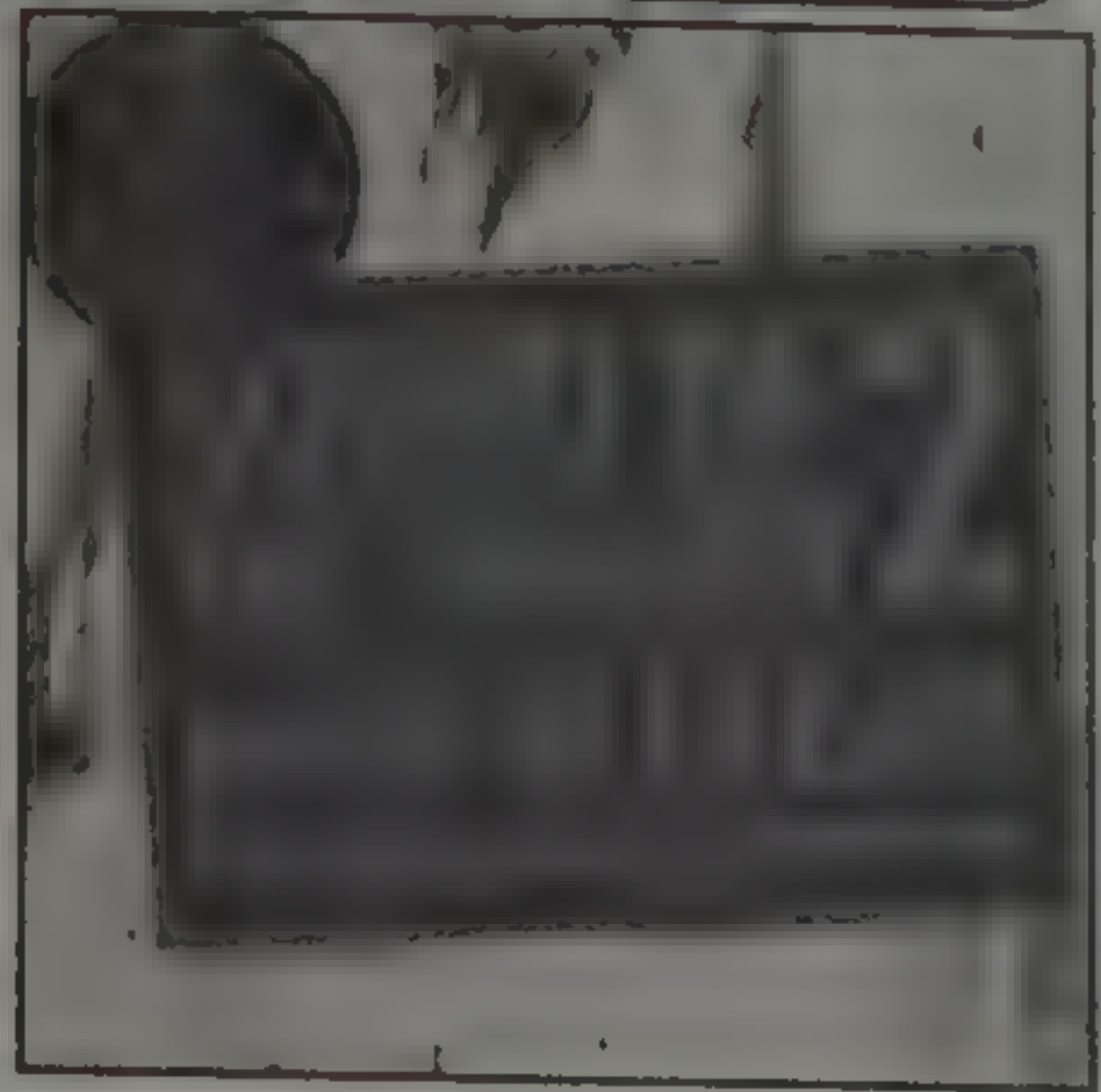
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## disc reVUEs

DAVE CLARKE *WORLD SERVICE*  
(REACT/FUSION 3)

Don't like techno? Find it stoic and impenetrable, lacking the sexiness of house and the rush of trance? If so, either buy this disc or grab a brain. This is probably one of the best mixed discs you'll hear all year, even if you're not a fan of techno.

British veteran DJ Dave Clarke has united his two loves, funky techno and electro, on this ambitious two-disc collection. What makes this set all the more remarkable is that Clarke did each mix in one take, with no computer assistance. Just him, two turntables, a mixer and a box full of licensed tracks. It makes you break out in a sweat just thinking about it, especially when you consider how most big-name DJs commit their taste in music to posterity.

And there's nothing here for Clarke to be embarrassed about. His style has always been more about energy than niggling things like drawn-out, pitch-perfect beatmixes. Still, if this is the sound of Dave Clarke being sloppy, I'd sell a lot of his high-priced contemporaries to get another job. Like Mistress Barbara's brilliant *Relentless Beats Vol. 1*, which came out earlier this year on Moonshine, Clarke's *World Service* is an unforgiving assault of funk, sliced with a healthy dose of flash. A backspin here, a scratch there—Clarke's live showmanship is all over both discs.

The disc is a logical extension of Clarke's sadly defunct Internet radio show *Technology*, in that he educates while he entertains. On the techno disc, he drudges up classics like Joey Beltram's "Metro" and Jeff Mills' "Robot Replica" and slides them together with his own brilliant remix of Midfield General's "Coatnoise" and Umek's "Ceroxol." On the electro disc, he expertly leads us through Alden Tyrell's "Krenk Box" and Dexter's "W.A.M." before cleverly sliding in Radiohead's "Idioteque."

This is techno mixed in a way that could convert a room full of bar stars wound up on cheap draught beer and horrible rap metal. Or it could kill them... which might not be a bad thing. ★★★★★ —DAVE JOHNSTON

SOUND OF THE PIRATES VOL. 2  
(LOCKED ON/XL)

Case is one of the new stars of the U.K.'s explosive garage scene, better known on this side of the ocean as 2-step. With this second volume in the *Sound of the Pirates* series, Case tries to duplicate the first chapter's delicate balance between the underground and pop hits, and while it doesn't always work, you can hardly blame him.

Like American R&B, 2-step has become the predominant sound of the streets, banging out of every radio

and car stereo within earshot, but it's quickly left its underground roots behind. Thankfully, there isn't too much in the way of Artful Dodger or Craig David here in Case's mix—instead, much of the disc rolls along with grit and genuine soul.

Suburban Lick's "You're Mine" and Jammin's "Kinda Funky" speak directly to the Jamaican dub roots of 2-step, but the whine of Monsta Boy's "Sorry" is one of the few gross missteps into pop trash that hold the collection back. Likewise for Case's mix of the Gorillaz's "Clint Eastwood," which is clever for only a short while, after which you begin to hope for the fuzzed-out dub of the original.

Like jungle, 2-step is a hyper animal that takes an acquired taste to swallow. For all its faults, this volume of *Sound of the Pirates* is certainly truer to its roots than many other imported compilations, filled with empty interpretations of vapid American R&B formulas. At least this sounds ruff in a few good places. ★★☆☆ —DAVE JOHNSTON

## vurb Weekly

**BACKROOM VODKA BAR—10324 Whyte Ave.** • MON: Sense, deep house with Erin Eden, Whisper and guests • WED: The Forum, with Robert Alan, DJ Calus and guests • THU: Fresh 'n' Funky, house with guests • FRI: Pilot Episode, with Sekshon and Tripswitch and guests • SAT: Flava, hip-hop with weekly guests • SEPT 8: Sonny Grimezz, Echo

**BLACK DOG FREEHOUSE—10425 Whyte Ave.** • 439-1082 • TUE: Digital Underdog, hip hop with Sonny Grimezz, C-Sekshun, and Megaforce • SUN: What The Hell, downtempo beats with DJ Tryptomene and Spilt Milk

**CALIENTE NIGHTCLUB—10815 Jasper Avenue.** • 425-0850 • WED: Hip Hop, Breaks and Reggae, with guest DJs • THU: Element, with DJ Christopher and weekly guests • FRI: Bomb Squad and DJ Invinceable • SAT: guest DJs • SUN: Ladies Night, with DJ Invinceable

**CONRAD'S SUGARBOWL—10724-124 Street.** • SUN: Ordinary Day, jungle with DJ Soundboy Royale, Neejah and Shureshock

**CRISTAL LOUNGE—10336 Jasper Ave.** • Info 426-7521 • FRI: guest DJs • SAT: Back to School Jam, with DJ Invinceable

**DONNA • The Citadel Theatre, 10177-99 Street.** • Info 429-3338 • FRI-SAT: Downtempo and house with Dr. Yvo and guests

**EVAR AFTER—10148-105 St. (late night/after hours)** • THU: Rewind with Slav and guests • FRI: Bounce, Thunder Dave, Ikaro and James Gregory • SAT: Wil Danger, Donovan, Juicy and Tomek

**HALO—10538 Jasper Ave.** • 423-HALO • THU: Soul What?, with Tanner and Echo • FRI: How Sweet It Is, hip-hop, house and R&B with DJ Echo, Alvaro • SAT: For Those Who Know... with Junior Brown, Amedeo, Ryan Mason and special guests • SUN: As Good As It Gets, with guest DJs • SAT SEPT 15: Todd Omotani (Vancouver)

**LIFE—10089 Jasper Ave.** • 425 8787 • SUN: L.P., Tiff-Slip, Ikaro, Thunder Dave, Neal K and guests

**LUSH/THE REV—10030A-102 St., 424-2851** • WED: Main—The Classic, retro with DJ Loki; Velvet—progressive house with Ariel & Roel • THU: Lush—Trademark, tech house with resi-

dents Tryptomene and Spilt Milk, with weekly guests • SEPT 6: GTM (Vancouver) • FRI: Main—Fluid, with the Happy Bastards and guests; Velvet—DJ Blue Jay • SAT: Turbo, progressive trance and house with alternating residents and guests; Velvet: Forties 'n' Nines, with Renun and Sundog • SUN: Sunday School, with Anthony Donohue, Donovan, Wil Danger, Ikaro, LP, Tory P, Dave Theiman and Bobby Torpedo • THU SEPT 6: Richie Hawtin (Windsor)

**NEW CITY COMPOUND—10167-112 St., 413-4578** • FRI: Freedom Fridays, with Ariel & Roel and weekly guests • SEPT 7: Nexus 7 Warm-up party, with Anthony Donahue, Slav, Brisco Wells • SUN: SChocolate Sundaes, w/Kool Hand Luc, Remo Williams and guests •

**PARLIAMENT—10551 Whyte Ave.** • TUES: Anthem, jungle with DJ Celcius and guests • THU: Shake with Solo, Geoffrey J and Styles and guests • FRI: Fevah, hip hop and R&B with DJs Ice & Qwake • SAT: Progressive Club Culture Narrated by Cary Chang

**SAVOY—10401 Whyte Ave.** • 438-0373 • FRI: Indie Rock, with DJs Rich and Shane • SAT: Beats, with Ariel & Roel • SUN: French Pop, with Deja DJ

**SPECIAL EVENT—see [www.nexustribe.com](http://www.nexustribe.com) for details** • SAT SEPT 8: The 7th Annual Nexus Gathering, with HippE & Halo (San Diego), Ray Keith (UK), plus 30 local DJs and performers

**SQUIRES—10505-82 Ave.** • downstairs • MON: Local Motive with rotating hosts DJ Waterboy, Genome, Kryptokane and guests • SEPT. 3: Johnny 5

**SUBLIME (late night/after hours)—10147-104 St., Bsm. 905-8024** • FRI: Donovan, Astrotrip, James Gregory, S2 • SAT: Manny Mulatto and Locks Garant, Solo, Ryan Mason and Lickety Split

**SUITE 69—8232-103 Street, upstairs** • SUN: Infusion, with DJs Diabolik and Headspin

**THERAPY (late night/after hours)—10028-102 Street (alley entrance), Info 903-7666** • FRI: Upstairs—Greg Wynn, Cool Hand Luc, Tripswitch, LP; Bunker—Saki & Spanky, Tiff-Slip, Anthony Donahue • SAT: Upstairs—Dragon, Sweets, Alias; Bunker—Gundam, Bobby Torpedo



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WHERE FINER MUSIC IS SOLD





By DAVE JOHNSTON

## Hipp-E Gathering

Nexustribe have spoiled Edmonton in the past. Over the years, the local promoters have brought in a parade of world-class DJ talent that includes Timo Maas, Sasha and Digweed, Steve Lawler, Christopher Lawrence and Freaky Flow, just to name a few.

To some, Gathering is like Christmas. It comes once a year, and there's usually a big surprise for everyone. Last month, when Nexus announced the line-up for their seventh annual Gathering, taking place this Saturday, more than a few people raised their eyebrows. "Who the hell are Hipp-E and Halo?" a few asked. "I was hoping for [insert famous British DJ here]."

In some ways, you can't blame their skepticism. After all, Nexustribe made their name with most clubgoers by inviting big-name talent, which can often cost a bomb. This year, however, they've decided to turn toward their other outstanding quality, which is introducing the next level. Back in 1999, they brought in Timo Maas for a gig at Freedom Friday, but only a handful of people turned out that winter night at New City Suburbs. Now Maas frequently headlines

at massive events like Area One and Creamfields and charges probably his own body weight in gold to play.

This isn't to say that Nexustribe is being cheap by inviting up-and-coming talent like Hipp-E and Halo, or U.K. drum 'n' bass don Ray Keith, for that matter. Instead, it shows a bit of foresight about what's coming around the corner in dance music. Sure, we could have had someone like Oakenfold, but we know what kind of tune *he* plays. This year's Gathering is about what Nexustribe sees as the future, rather than revisiting the glory of the past.

Hipp-E and Halo are no slouches, either. The San Diego-based duo are rabid house producers who have created a number of progressive tracks under a variety of pseudonyms. Together, they're H-Foundation, but they've also created outstanding tracks as the 6400 Crew, which end up getting hammered by the likes of Deep Dish and Danny Tenaglia. Their singles have been released through labels like Siesta, Yoshitoshi, Soma and Hooj Choons, and they've played in every corner of the globe, from London to Croatia.

Their origins lie on opposite sides of the United States. West Coast native Hipp-E was spinning since the age of 16, making a name for himself as a talented DJ and producer. Halo—a.k.a. Brian Varga—started playing when he was 12 and became a Chicago favourite before he was even old enough to get into the clubs. He eventually landed a job working as an A&R representative for Moody Records, which helped him make connections throughout the country with other like-minded dance music producers.

The two struck up a friendship

and they began playing together as H-Foundation. Their deep combination of Chicago house and the dubby West Coast flavour were played to initially hesitant crowds who the pair slowly won over, skipping back and forth across the Atlantic on a regular basis. Their first single, "Hear Dis Sound," is often regarded as the blueprint for the dub-influenced house sound currently associated with labels like Siesta and Bedrock.

In the meantime, they dedicated their free time to production work, slowly assembling the pieces that have become their forthcoming H-Foundation album. Also, Halo made an impact with DJs with his seminal "Future" single, which was initially released on Siesta Records but didn't make a global impact until Hooj Choons in the U.K. snatched it up.

Ray Keith is another story of boundless potential bundled up within an unassuming form. During the day, the London, U.K. native can be found shuffling vinyl at Blackmarket Records, the famed Soho shop owned by breakbeat pioneer Nicky Blackmarket. These days, however, you might be hard-pressed to find him were you to actually fly over to England, hop in a taxi at Heathrow and head to the Soho district.

Keith's frantic DJ schedule is only matched by his kinetic production and business dealings, which see him overseeing three labels—UFO, Dread and Penny Black—and working on new tracks in a studio complex he shares with fellow basshead Grooverider. Rubbing shoulders with the U.K.'s breakbeat elite has always been a normal state of affairs, as well as a drive to push his creativity.

Keith's career began with a clerkship at London's City Sounds, a shop preferred by the likes of Goldie, Rap, Paul Oakenfold and Carl Cox. The novice DJ almost wound up working

with another fledgling producer named Aphrodite, until a fella by the name of Mickey Finn came along with an idea called Urban Takeover. Nevertheless, the young Keith was driven by his love of techno and the emerging drum 'n' bass scene enough that he wanted to take part. An unofficial remix he knocked off of Orbital's "Chime" caught the attention of Grooverider, who vouched for its official release on London Records.

Keith's played a pivotal role in the popularization of drum 'n' bass in 1994 when he oversaw the transformation of Blackmarket Records' basement from hip hop to the new hardcore breakbeat sound. By 1999, he was a seasoned producer as well as a popular DJ, remixing tracks alongside Dillinja and Bad Company, as well as hearing his original work spun by Grooverider and DJ Hype, to name a few.

Now, Keith is moving into live music, bringing musicians and vocalists into the studio to push the envelope of drum 'n' bass even further. Currently Keith is nipping behind the console to finish his first full-length original album, which will cover a wider spectrum of sounds than he has

ever hinted at in the past. As he told *Knowledge* magazine recently, "I've had three practices now—the Penny Black album, then the UFO album and now the Dread *Classified* LP—so now I feel confident about doing some live shit with my own album."

So throw these three guys in with a bunch of Edmonton's best jocks and expect the Gathering this Saturday to not be so bad after all.

## Piggyback?

There are weddings. Then there are weddings.

Last Saturday, *Vue* columnist and resident gangsta Sean Joyner wed his true love Nzingha Austin at Convocation Hall. The ceremony was an original bash from start to finish, featuring astounding singers, cute little flower girls, a best woman and a unique take on walking the bride down the aisle. That is, if you consider a piggyback ride from the altar a bit out of the ordinary. It was an honour to have been present, so thank you for the privilege and best of luck to you both in your new future together. Congratulations from all of us here at *Vue*. ☺



Hipp-E and Halo

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# NEWSOUNDS

music sounds better with VUE

## THE KIM BAND

### THE KIM BAND GIRLOLOGY (MADACY)

Bingham has had a few incarnations, first as a member of those ska-vin' barnstormers Me, Mom and Morgentaler, then as the Mudgirl, her pop-rock entity.

With the Kim Band, she fully transforms herself into a rocker, with guitar riffs that clatter away at the senses and melodies that'll stick in your head for more than a while. It's infectious stuff, and the lead single, "What a Drag!" (the record also includes a bonus French version of the track), mixes so much rock attitude with a killer melody, you'd think Bingham was the 21st-century reincarnation of Suzi Quatro. Sure, there are some sensitive moments, like the keyboard-laden ballad "Brickhead," but for the most part, Bingham lets herself loose and rocks with reckless abandon, supervised by husband and producer Steven Drake (the Odds).

It's certainly an effort worth an air guitar solo or too. Even though Bingham was once voted Montreal's music earthrob of the year, she shows that she has more rock cojones than most of the guys out there. Well worth a listen. ★★★★★ —STEVEN SANDOR

### BOB DYLAN LOVE AND THEFT (COLUMBIA)

With lines like "It's not dark yet, but it's getting there" and "Trying to get to heaven before they close the door," Bob Dylan's 1997 Grammy-winning, Daniel Lanois-produced masterpiece *Time Out of Mind* may have been one of the best riding-off-into-the-sunset albums ever recorded, but Dylan hasn't said his final farewell yet. Buoyed by the success and longevity of the single "Things Have Changed" off the *Wonder Boys* soundtrack, he's back with record #43. (Yes, it's!) And though *Love and Theft* doesn't capture an aging artist stamping out new terrain like the resurgent and defiant *Time Out of Mind*, there's enough of that crotchety Dylan wisdom left to make this a very powerful work, not an overtime cash-grab from a cover-the-hill star.

The strongest tracks on *Love and Theft* pick up where *Time Out of Mind* left off. On songs like "Mississippi" (which was actually cut from the line-up four years ago) and "Poor Boy," Dylan continues the journey, deploying elusive narratives and layered lyrics to tell tales about deeply troubled protagonists, with simple, sparse, atmospheric arrangements

helping the words bed down. Most of the album, however, sees Dylan embracing fairly straight-ahead 12-bar blues backdrops, with traces of rockabilly twang and swing thrown into the mix. "The music here is an electronic grid," he said recently to *USA Today*, "the lyrics being the substructure that holds it all together."

The blues sound could be perceived as derivative, but if Dylan needs a musical crutch to rock out—and he does rock out—why not? The opener, "Tweedle Dee," might sound gimmicky, "Summer Days" too much like it's supposed to be emanating from a jukebox in a '50s diner, but by the time he gets into the Appalachian pickin' of "High Water" and moves on to "Sugar Baby," the disc's weary closer, we're treated to vintage Dylan: a world of bootleggers who make good stuff, where the sunlight is too intense and some memories you just can't live with. "Sometimes we ru-ush too far," he sings on "Sugar Baby" (splitting the word "rush" into two syllables like "How does it fee-eel" in "Like a Rolling Stone"). "Sometimes we ru-ush too far/one day, you'll open up your eyes/and you'll see where you are." ★★★★★ —DAN RUBINSTEIN

### A CAMP (STOCKHOLM)

The voice of Cardigans lead singer Nina Persson has always reminded me of an electric piano—both instruments have a certain retro quality to their sound that appeals to lovers of laid-back pop kitsch but there's also something untouchable about them, a kind of unvarying emotional narrowness that prevents you from completely warming up to them. (When Persson sang the "Love me, love me, love me" chorus of the Cardigans' first hit, "Lovefool," her intentionally listless delivery brilliantly bleached out what would have seemed like embarrassingly needy lyrics in the hands of a more emotional singer.)

There's a lot of electric piano on *A Camp*, the new disc from Persson's side project of the same name, but while Persson's voice is as cucumber-cool as ever, to me, this collection of songs feels fresher and more heartfelt than her work with the Cardigans ever did. Ironically, the best songs on the disc are the ones that sound as if they were addressed to emotionally distant lovers: "The silence is a burden," Persson sings on "Song for the Leftovers," "when you don't really want to talk/I'm trying really hard now to set alight my sleepy heart"; the chorus of the album's closer, "Elephant," contains this wonderful image: "I misbehaved/I'm in your way/In your way like an elephant."

Persson's rendition of "Rock 'n' Roll Ghost" improves on the Replacements' original, but "Hard As a Stone," her attempt at singing from a male perspective, is a flop, as is her flavourless cover of Restless Heart's country hit "The Bluest Eyes in Texas" (from the *Boys Don't Cry* soundtrack). Still, *A Camp* is Persson's most successful attempt to, as she puts it in one of

the disc's loveliest tracks, "Algebra," "wear her heart on the outside of her chest." ★★★★★ —PAUL MATWYCHUK

### CATIE CURTIS MY SHIRT LOOKS GOOD ON YOU (RYKODISC)

I first encountered the music of Catie Curtis at the Folk Fest back in 1999. Fresh off Best Album honours at the Gay and Lesbian American Music Awards, a string of Lilith Fair dates and critical praise in the *New Yorker*, she seemed to be on the cusp of folk-rock superstardom—and deservedly so. With two more years of full-time touring and recording under her belt, it makes sense that her new album would feature a more mature artist. But Curtis, whose lovely soft voice belies a raw emotional honesty, has perhaps matured too much. On *My Shirt Looks Good on You*, the edge that defined her earlier work has, unfortunately, dulled.

Love, again, is the subject of most of Curtis's songs. Forbidden love, usually. Yet the adult-contemporary feeling of the disc—think '80s soft rock guitar and keyboards—coupled with some less-than-imaginative lyrics makes for a rather ho-hum listen. "Love and happiness ruined my ambition," she sings on the title track. "Love and happiness, that's my condition." Other than a few more adventurous numbers, like the working-class narrative of "Sugar Cane," one of few songs to avoid the relationship trap, *My Shirt Looks Good on You* is the type of album that plays best in suburban Starbucks outlets. Curtis does have an incredible voice and she writes from the heart, but the world doesn't really need another Sarah McLachlan. ★★ —DAN RUBINSTEIN

### UNIVERSAL HONEY FEARLESS (41)

Imagine Karen Carpenter coming back from the dead and ending up at the Horseshu Sports Bar and Lounge for a night of good ol' karaoke, north-end style. So, while you wait the hour or so it takes to get your wings there, you're forced to listen to her warble insipid pop songs over a tinny-sounding machine.

That's what the new Universal Honey record is like. Yes, Universal Honey, those early '90s Can-Con can't-miss kids who indeed missed. When the album was spotted by a *Vue* staffer (name withheld to protect his identity), he asked, "Wow, are they still a band?" with a definite emphasis on the "still."

Yes, unfortunately, they are still a band. (If you remember, core members Leslie Stanwyck and Johnny Sinclair were members of The Pursuit of Happiness until the early '90s when they split to form this outfit.) Now, nearly a decade later, they are coming up with drippy pop songs that depend on uninspired keyboards, canned drums and the occasional guitar bit to make it sound like an actual human being participated on the recording.

It's truly awful stuff—and someone at *Vue* owes me big time for asking me to add this to my review pile this week. Bastard. —STEVEN SANDOR



# niceguy

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# The sorrow and the PTs

Masterful *They Were Expendable* leads off EFS WWII film series

By PAUL MATWYCHUK

Back in 1998, one of the most frequently repeated sentiments regarding Steven Spielberg's ridiculously overpraised World War II epic *Saving Private Ryan* was that it was gritty and realistic—"not like one of those old John Wayne war pictures."

It was the kind of statement that could only be made by someone with a very poor grasp of film history; not only does it ignore the way *Saving Private Ryan*, with its ethnically diverse platoon of soldiers and sentimental

late-night tough-guys-in-peril conversations, unquestioningly recycled countless stale archetypes familiar to any fan of '40s war movies, but it also vastly underestimated the tough-minded moral complexity and sophisticated filmmaking that went into many of those pictures—even the ones starring John Wayne. Sure, *Sands of Iwo Jima* is a pretty sentimental flag-waver (although it doesn't come close to *Private Ryan*, which literally begins and ends

classics  
reVUE

with the waving of an American flag), but pictures like Nicholas Ray's *Flying Leathernecks* (co-starring the always-interesting Robert Ryan) and John Ford's *They Were Expendable* are surprisingly somber and even defeatist in their depiction of the effects of battle on American soldiers. And John Wayne's performance as "Lt. Ryan" in *Expendable* is much

more compelling than Matt Damon's turn as the callow Private Ryan.

*They Were Expendable* leads off the Edmonton Film Society's fall series of classic films about World War II this Monday, and they couldn't have made a better choice; if *The Best Years of Our Lives* (1946) is the best picture Hollywood ever made about the home front during WWII, *They Were Expendable* is arguably Hollywood's best-ever combat film. It's the fact-based story of a small PT boat squadron in the early days of the war in the Pacific, and the efforts of Lt. John Bulkeley (called "Brickley" in the movie and played, excellently, by Robert Montgomery, who actually commanded a PT boat during WWII) to convince the higher-ups in the Navy that his small, highly mobile boats could do more than the errand-boy duty the Navy brass had short-sightedly relegated them to.

## I shall retreat

What's most interesting about the film is that it takes place against the backdrop of one of the least glorious chapters in the U.S.'s involvement in World War II. The Japanese attack on Pearl Harbor had devastated American morale and that setback was followed by a series of further defeats and setbacks as the U.S. was gradually driven out of the Philippines. The greatest triumph for the PT squadron in *They Were Expendable* is their role in successfully transporting General MacArthur and his family to safety out of Corregidor and through enemy waters—in other words, a successfully executed retreat. And Ford is careful to show how every successful mission Brickley's PT boats pull off also comes with the loss of either a boat or significant human life.

And yet this is a film of great humour and spirit—Ford displays genuine affection for the older sailors in the unit as well as the new privates so young that when their cohorts toast a retiring sailor they aren't allowed anything stronger



than a glass of milk. Especially fine are the scenes—every single one of them—involving Wayne's romance with a nurse played by Donna Reed; they perfectly capture that feeling of tender but fleeting happiness that must have accompanied a lot of wartime romances, and they leave the shallow Ben Affleck/Kate Beckinsale scenes from this summer's *Pearl Harbor* in the dust. *They Were Expendable* had a lot of war vets in the cast and crew (including John Ford and screenwriter "Spig" Wead), and perhaps the experience of being in the war was too recent for them to sentimentalize it. Instead, they made a film that remembers what defeat felt like, and recognizes that defeat deserves respect as well.

## All the Glory details

The EFS World War II series continues most Mondays until November 19. Here are some of the other titles to especially watch out for:

**One of Our Aircraft Is Missing** (1942) (October 1): Any Michael Powell/Emeric Pressburger picture is worth catching on the big screen, even a comparatively minor one like this one, the story of the crew of a British bomber trying to make their way to safety after being forced to bail out over Holland.

**Hope and Glory** (1987) (October 15): In its way, one of the most audacious comedies of the last 20 years, in which John Boorman takes life in London during the Blitz—subject usually associated with noble dramas like the deathless *Mr. Miniver*—depicts it through the eyes of a young boy and makes the experience seem like the most wonderful fun a kid could imagine.

**The Story of G.I. Joe** (1945) (November 12): Director William Wellman's hugely effective blend of fact-based storytelling and documentary-style filmmaking was based on the combat reportage of Ernie Pyle. Pyle was played by that formidable scenery-chewer Burgess Meredith, but it was Robert Mitchum's low-key turn as Lt. Walker that caught the public imagination, earning Mitchum his only Oscar nomination and launching him on the path to stardom. After a delay, of course—the real war intervened shortly after Mitchum finished work on the film; he was drafted and had to spend eight months in basic training as a private before he could resume his career. ☉

A Salute to World War II Movies  
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Charles Bukowski Ate My Balls  
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Charles Bukowski: Two Letters  
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# Hou Hsiao-Hsien's *Shanghai* surprise



*Flowers of Shanghai*: O brothel, where art thou?

is with utterly capturing a milieu, evoking a kind of objective nostalgia (like stripping away the poised angst and whiff of scandal-hunting from a Merchant-Ivory period film) and sniffing out something of the fragile, transitory nature of this lost world. There is no sex in the film or lewdness of any kind; the old brothels in *Flowers of Shanghai* appear to function more as gentlemen's clubs than flesh markets. Men meet to be in a certain kind of company where they can indulge in endless rounds of drinking games, court the ladies they wish to hire or

attempt. As the film neared its end, I began to feel that *Flowers*, without necessarily trying to, managed to convey the same message that Wayne Wang's intriguing but flawed film *The Center of the World* was passing off as thoroughly modern: that the exploitation of women for their sexual favours prohibits any meaningful relationship to occur between them

and their clients, that commerce corrupts the pursuit of intimacy.

In any case, Hou's themes are but an added texture of an elaborate time portrait. The stillness, repetition and seemingly stable nature of his setting reveal it to be the still point in a whirlwind of great change, of a new age dawning. Like a classic stage play, it's what's going

on outside these walls that really counts. Rent *Flowers of Shanghai* and make the effort to become engaged in it; it will only pull you in deeper the more you let it. ☉

*Flowers of Shanghai*

Directed by Hou Hsiao-Hsien •

Starring Tony Leung, Michelle Reis and Carina Lao • Now on video

Taiwanese masterpiece *Flowers of Shanghai* is finally out on video

by JOSEF BRAUN

Like me, you watch a lot of movies and do a little reading about them here and there, you've probably heard of Taiwanese filmmaker Hou Hsiao-Hsien. His films, *A Time of Sadness*, *The Puppetmaster*, *Goodbye*

(*Goodbye*). You probably know Hou has a fascinating résumé: widely respected and admired, unless you make trips to some of the major festivals, you probably haven't ever seen any of his films, which have never received North American theatrical distribution and are extremely difficult to find on video. Thankfully, three years after its initial release, Hou's very highly praised *Flowers of Shanghai* is finally widely available for rental and seems all the more like some rare find for its scarcity and notoriety.

*Flowers of Shanghai*, though it may surely be hauntingly beautiful when at up on a big screen, might actually be best served to us on our television sets because it so clearly deserves more than a single viewing. It's a work of exquisite formal devotion and as such might be labelled as "difficult"; but its allure and ample rewards lie within the demands it places upon the viewer to settle in, watch carefully and absorb its crystalline atmosphere without any expectations toward conventional narrative payoffs (even though the narrative moves steadily toward a fully satisfying conclusion).

Adapted from Han Ziyun's century-old novel by Chu Tien-wen and set within the often lavish atmosphere of the brothels (or "flowers") of 1930s Shanghai, Hou's film is less concerned with honouring its source material, offering particular insights into something heretofore unexamined about its subject than it

even spend some quiet time dining in some adjoining chamber.

## Hou about that?

Hou's method of entering their world is a deceptively simple one: in each and every scene, he sets up a single camera which slowly sways left or right, simply trying to follow the flow of conversation—or the dramatic action, as it were. Each scene is patiently filmed, with no close-ups, in a single, uncut take (with one, masterfully chosen exception toward the film's end), each one starting and ending with fades to and from black. Hou's rigorously adhered-to point of view is like that of someone trying to maintain a delicate relationship with the past; like any cautious time-traveller, he seems determined not to disturb his setting or its inhabitants in any way, always keeping a safe distance from his characters and allowing them time to work through their dilemmas unencumbered by the constraints of standard frenetic movie pacing.

What makes this all work so well is that the formality of Hou's approach complements the strict social codes of his characters, and the chill of his distance is eased by the warmth of the oil lamp-lit rooms, the glow of embroidered fabrics and the cracks in the characters' emotional shields; Lee Ping-ben's sumptuous photography is as meticulous as it is simple.

*Flowers of Shanghai* has mainly two narrative threads. In one, a Cantonese civil servant feels betrayed when the prostitute he's fallen in love with "cheats" on him. The civil servant is played by the wonderful Tony Leung (star of many of Wong Kar-Wai's films, including his recent marvel *In the Mood for Love*) with a likable gentleness that hides a seething anger. In the other, another client and prostitute conspire to profit from the scandal raised by a suicide

## You Wang?

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## FILMWEEKLY

NEW THIS WEEK

8, 9pm; Sun, Sept 9, 7pm; Mon, Sept 10, 9pm

**Bully** (P) Brad Renfro, Nick Stahl, Bijou Phillips and Leo Fitzpatrick star in *Kids* director Larry Clark's disturbing drama, based on an actual 1993 homicide, about a group of aimless teenagers living in a South Florida suburb who embark on a haphazard murder plot against an abusive young man.

**The Musketeer** (CO) Justin Chambers, Catherine Deneuve, Stephen Rea, Tim Roth and Mena Suvari star in *Timecop* director Peter Hyams's swashbuckler about the younger days of the Alexandre Dumas hero D'Artagnan and his search for revenge against his parents' murderers.

**Rock Star** (CO, GR) Mark Wahlberg, Jennifer Aniston, Timothy Olyphant and Timothy Spall star in *Mr. Holland's Opus* director Stephen Herek's crowd-pleasing comedy about a member of a heavy metal cover band who is hired to be the actual band's lead singer. Loosely based on the story of "Ripper" Owens, who joined Judas Priest in 1996.

**Soul Survivors** (CO) Melissa Sagemiller, Wes Bentley, Casey Affleck and Eliza Dushku star in director Steve Carpenter's teen horror flick about a young woman who is plagued by nightmarish visions after surviving a terrifying car accident that claims the life of her boyfriend.

**Straightman** (M) Ben Berkowitz (who also directed), Ben Redgrave and Rachel Tomlinson star in this Cassavetes-esque tale of a philandering would-be comedian who learns that his more bookish best friend and roommate is gay. *Zeidler Hall, The Citadel, Fri, Sept 7, 9pm; Sat, Sept 8, 7pm; Sun, Sept 9, 9pm; Mon, Sept 10, 7pm*

**They Were Expendable** (EFS) John Wayne, Robert Montgomery and Donna Reed star in *The Searchers* director John Ford's stirring 1945 tribute to the squadron of PT boats that covered the U.S. retreat in the Pacific following the attack on Pearl Harbor. *Provincial Museum Auditorium, 102 Ave & 128 St; Mon, Sept 6, 8pm*

**Two Can Play That Game** (CO) Vivica A. Fox, Morris Chestnut and Anthony Anderson star in director Mark Brown's romantic comedy about a woman who devises a plan to get her boyfriend to put an end to his habitual cheating.

**Winter Kill** (M) A team cheerleaders stranded in an isolated rural area must outwit a cult of sociopaths who decide to hunt them down for sport in this independently shot and financed thriller directed by Alberta filmmaker Gilbert Allan. *Zeidler Hall, The Citadel; Fri, Sept 7, 7pm; Sat, Sept 8, 7pm*

## FIRST-RUN MOVIES

**American Outlaws** (CO, FP) Colin Farrell, Scott Caan, Ali Larter, Kathy Bates and Timothy Dalton star in *Flubber* director Les Mayfield's light-hearted, youth-centric retelling of the legend of bank-robbing brothers Jesse and Frank James.

**American Pie 2** (CO, FP) Jason Biggs, Shannon Elizabeth, Chris Klein, Alyson Hannigan, Mena Suvari, Tara Reid and Eugene Levy star in *Soy It Isn't* So director J.B. Rogers's sequel to the hit 1999 comedy, in which a group of young friends just out of high school experience a second helping of outrageous sexual adventures.

**America's Sweethearts** (CO) Julia Roberts, John Cusack, Catherine Zeta-Jones and Billy Crystal star in *Coupe de Ville* director Joe Roth's romantic comedy about a popular husband-and-wife pair of movie stars who try to conceal the fact that they've broken up during a publicity junket for their latest film.

**Apocalypse Now Redux** (CO, FP) Martin Sheen, Marlon Brando, Robert Duvall and Laurence Fishburne star in *The Godfather* director Francis Ford Coppola's expanded version of his visionary Vietnam War epic, featuring 53 minutes of footage not included in the film's original release.

**Atlantis: The Lost Empire** (CO, FP) The voices of Michael J. Fox, James Garner, Claudia Christian and Mark Hamill are featured in *Beauty and the Beast* co-directors Gary Trousdale and Kirk Wise's animated adventure about a young turn-of-the-century explorer who embarks upon a submarine mission to find the lost city of Atlantis.

**Bubble Boy** (CO, FP) Jake Gyllenhaal, Marley Shelton and Swoosie Kurtz star in director Blair Hayes's goofball comedy about a young man with environmental allergies who makes a cross-country trip in a portable plastic bubble to prevent his childhood sweetheart from marrying another man.

**Captain Corelli's Mandolin** (CO, GR) Nicolas Cage, Penélope Cruz, Christian Bale and John Hurt star in *Shakespeare in Love* director John Madden's wartime romance about a sensitive Italian soldier who falls in love with the fiancée of a local fisherman while stationed on the Greek island of Cephalonia. Based on the novel by Louis de Bernières.

**Cats and Dogs** (CO) Jeff Goldblum, Elizabeth Perkins and the voices of Alec Baldwin, Tobey

Maguire, Sean Hayes and Susan Sarandon are featured in *Antz* co-director Larry Guterman's talking-animals comedy about a young pup who winds up playing a pivotal role in a secret global war between cats and dogs.

**The Curse of the Jade Scorpion** (CO) Woody Allen (who also wrote and directed), Helen Hunt, Dan Aykroyd and David Ogden Stiers star in this period comedy about an insurance investigator and an efficiency expert who become pawns in a hypnotist's plan to carry out a daring jewel theft.

**CyberWorld** (SC) The voices of Jenna Elfman, Matt Frewer and Dave Foley are featured in this collection of computer-animated short films (including segments from *The Simpsons* and *Antz*), presented in the 3-D IMAX format.

**The Deep End** (GA) Tilda Swinton, Goran Visnjic and Jonathan Tucker star in *Suture* co-directors David Siegel and Scott McGehee's modern-day noir about a woman who goes to extremes to protect her teenage son from suspicion when she discovers the dead body of his male lover. Based on Elizabeth Sanxay Holding's novel *The Blank Wall*.

**Greenfingers** (P) Clive Owen, David Kelly and Helen Mirren star in *Hold Me, Thrill Me, Kiss Me* director Joel Hershman's Ealing-esque British comedy about a group of convicted criminals who take part in an experimental rehabilitation program and achieve unlikely fame for their skill at gardening.

**Haunted Castle** (SC) *Alien Adventure* director Ben Stassen's computer-animated 3-D IMAX film that follows a rock musician's journey through a creepy mansion.

**Into the Deep** (SC) Kate Nelligan narrates director Howard Hall's 3-D IMAX documentary about the beautiful undersea world that exists just off the coast of southern California.

**Jay and Silent Bob Strike Back** (CO, FP) Jason Mewes, Kevin Smith (who also wrote and directed), Ben Affleck, Chris Rock and Jason Lee star in this gag-filled comedy, in which the title characters travel to Hollywood to sabotage the premiere of a movie loosely inspired by their real-life adventures.

**Jeepers Creepers** (FP, GR) Justin Long, Gina Philips and Patricia Belcher star in *Powder* director Victor Salva's horror film about a brother and sister whose road trip home from college turns into a nightmare when they make a horrifying discovery in the basement of an abandoned church.

**John Carpenter's Ghosts of Mars** (CO, FP) Natasha Henstridge, Ice Cube, Clea Duval and Pam Grier star in *Escape From New York* director John Carpenter's outer-space action flick about a Martian police squad who must team up with a dangerous criminal to stay alive when a deadly planetary defence system is inadvertently triggered.

**Jurassic Park III** (CO, GR) Sam Neill, William H. Macy and Téa Leoni star in *Jumanji* director Joe Johnston's latest installment in the popular adventure series, in which a group of wealthy thrill-seekers find themselves marooned on a dinosaur-infested island and must rely on a renowned paleontologist to guide them to safety.

**Legally Blonde** (CO, FP) Reese Witherspoon, Matthew Davis, Selma Blair and Luke Wilson star in director Robert Luketic's comedy about a superficial young woman who enrolls in Harvard Law School in hopes of winning back her serious-minded ex-boyfriend. Based on the book by Amanda Brown.

**O** (CO, FP) Mekhi Phifer, Julia Stiles and Josh Hartnett star in actor-turned-director Tim Blake Nelson's contemporary retelling of Shakespeare's *Othello*, in which a black high-school basketball star is convinced by his conniving best friend

that his girlfriend is cheating on him.

**Osmosis Jones** (CO, FP) Bill Murray and the voices of Chris Rock, David Hyde Pierce and Brandy are featured in *There's Something About Mary* directors Peter and Bobby Farrelly's comic blend of live action and animation which tells the story of a white blood cell and a cold tablet fighting a virus inside the body of a slovenly construction worker.

**The Others** (CO, FP) Nicole Kidman, Christopher Eccleston and Fionnula Flanagan star in *Open Your Eyes* director Alejandro Amenábar's spooky thriller about a woman who moves into a remote mansion with her two sickly children, only to learn that the house may be haunted.

**Pearl Harbor** (CO) Ben Affleck, Josh Hartnett and Kate Beckinsale star in *Armageddon* director Michael Bay's megabudgeted war epic which sets a love triangle involving two aviators and a nurse against the backdrop of the infamous 1941 Japanese attack on a Hawaiian naval base.

**Planet of the Apes** (CO, FP) Mark Wahlberg, Tim Roth, Helena Bonham-Carter and Estella Warren star in *Sleepy Hollow* director Tim Burton's remake of the 1968 science fiction classic about an astronaut who lands on a planet where talking apes are the dominant species and humans serve as their slaves.

**The Princess Diaries** (CO, FP, GR) Anne Hathaway, Julie Andrews, Hector Elizondo and Heather Matarazzo star in *Pretty Woman* director Garry Marshall's ugly-duckling comedy about a gawky New Yorker teenager who learns that she is actually the heir to the throne of the tiny European nation of Genovia. Based on the novel by Meg Cabot.

**Rat Race** (CO, FP) Rowan Atkinson, John Cleese, Whoopi Goldberg, Cuba Gooding Jr. and Jon Lovitz star in *Airplane!* director Jerry Zucker's manic farce about a group of hapless Las Vegas



tourists competing to be the first to find two million dollars an eccentric casino owner has stashed in a hidden locker.

**Rush Hour 2** (CO, FP, GR) Jackie Chan, Chris Tucker and Zhang Ziyi star in director Brett Ratner's sequel to his 1998 action-comedy hit, in which motor-mouthed Detective Carter travels to Hong Kong with martial arts expert Detective Lee to battle a gang of counterfeiters.

**The Score** (CO, FP) Robert DeNiro, Edward Norton, Marlon Brando and Angela Bassett star in *Bowfinger* director Frank Oz's crime flick about an aging thief blackmailed into pulling one last heist by a wily young upstart.

**Shrek** (CO) The voices of Mike Myers, Eddie Murphy, Cameron Diaz and John Lithgow are featured in this irreverent computer-animated fairytale spoof about a grumpy ogre who is hired by a despotic king to save a princess from a fire-breathing dragon.

**Summer Catch** (CO, FP, GR) Freddie Prinze Jr., Jessica Biel, Bruce Davison and Matthew Lillard star in director Michael Tollin's teen romance about a wealthy girl who falls in love with a working-class aspiring ballplayer while vacationing with her family on Cape Cod.

## LEGEND

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FP: Famous Players  
GA: Garneau Theatre, 433-0728  
GR: Grandin Theatres, 458-9822  
M: Metro Cinema, 425-9212  
P: Princess Theatre, 433-0728  
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Rush Hour 2 (PG) 90min	1:30, 4:00, 6:30, 9:00
2 Jurassic Park 3 (PG) 92min	Frightening Scenes 1:10, 3:40
Summer Catch (PG) 104min	Sexual Content, Coarse Language 6:40
Captain Corelli's Mandolin (14A) 126min	Violent Scenes 9:10
Jeepers Creepers (14A) 90min	Violent and Gruesome Scenes 1:40, 4:10, 7:10, 9:40
1 Princess Diaries (G) 117min	1:00, 3:30, 6:30, 9:00
Rock Star (14A) 107min	Coarse Language, Suggestive Scenes 1:30, 3:50, 7:00, 9:30

**FAMOUS PLAYERS**

SHOWTIMES EFFECTIVE: THU, SEPT. 6 DATE OF ISSUE

**SILVERCITY**

**AMERICAN OUTLAWS (PG)**  
THX 1:00 3:45 7:15 9:40

**AMERICAN PIE 2 (18A)** Crude sexual content throughout  
THX 1:10 4:10 7:10 10:10

**APOCALYPSE NOW REDUX (18A)**  
Disturbing content 4:15 8:15

**BUBBLE BOY (14A)** Content may offend  
THX 12:45 3:30 6:45

**CYBERWORLD (PG)** IMAX 3D 1:40

**GHOSTS OF MARS (18A)**  
Gory violence  
THX Thu 2:00 5:00 8:00 11:00

**HAUNTED CASTLE (PG)** IMAX 3D  
Not suitable for younger children 2:50

**INTO THE DEEP (G)** IMAX 3D 12:30 pm

**JAY AND SILENT BOB STRIKE BACK (18A)**  
Crude content, coarse language  
THX Fri 1:30 4:30 7:30 10:20

**JEOPERS CREEPERS (14A)** Violent and gruesome scenes  
THX 1:50 4:45 7:50 10:50

**O (18A)** THX 1:20 4:00 7:20 10:30

**PLANET OF THE APES (PG)** Frightening scenes  
THX 12:50 3:55 7:00 10:00

**THE PRINCESS DIARIES (G)** THX 12:30 3:40 6:40 9:30

**RAT RACE (PG)** Coarse language  
THX 12:40 3:50 6:50 9:50

**RUSH HOUR 2 (PG)** Coarse language  
THX 1:40 4:40 7:40 10:40

**SUMMER CATCH (PG)** Sexual content, coarse language  
THX 1:15 4:20 7:45 10:45

**PARAMOUNT THX 10233 Jasper Ave. 428-1387**

**JEOPERS CREEPERS (14A)** Violent and gruesome scenes  
Fri 7:00 9:10

**WESTMOUNT**

**AMERICAN PIE 2 (18A)**  
Crude sexual content throughout  
Fri 7:20 9:50

**JAY AND SILENT BOB STRIKE BACK (18A)**  
Crude content, coarse language  
Fri 7:10 9:40

**RAT RACE (PG)** Coarse language  
Fri 6:45 9:15

**RUSH HOUR 2 (PG)** Coarse language  
Fri 7:00 9:25

**GATEWAY 6 20 Ave. Calgary Trail 441-0411**

**AMERICAN OUTLAWS (PG)** 7:00 9:15

**ATLANTIS: THE LOST EMPIRE (PG)**  
Fri 1:30 3:40 6:55 9:10

**JEOPERS CREEPERS (14A)**  
Violent and gruesome scenes  
Fri 2:10 4:30 7:30 9:50

**LEGALLY BLONDE (PG)**  
Suggestive language  
Fri 2:00 4:15 7:15 9:20

**OSMOSIS JONES (PG)**  
Fri 1:50 4:10

**THE OTHERS (PG)**  
Frightening scenes throughout  
Fri 1:40 4:20 7:20 9:45

**THE PRINCESS DIARIES (G)**  
Fri 1:10 3:50 6:45 9:30

**RAT RACE (PG)**  
Coarse language  
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**THE SCORE (14A)**  
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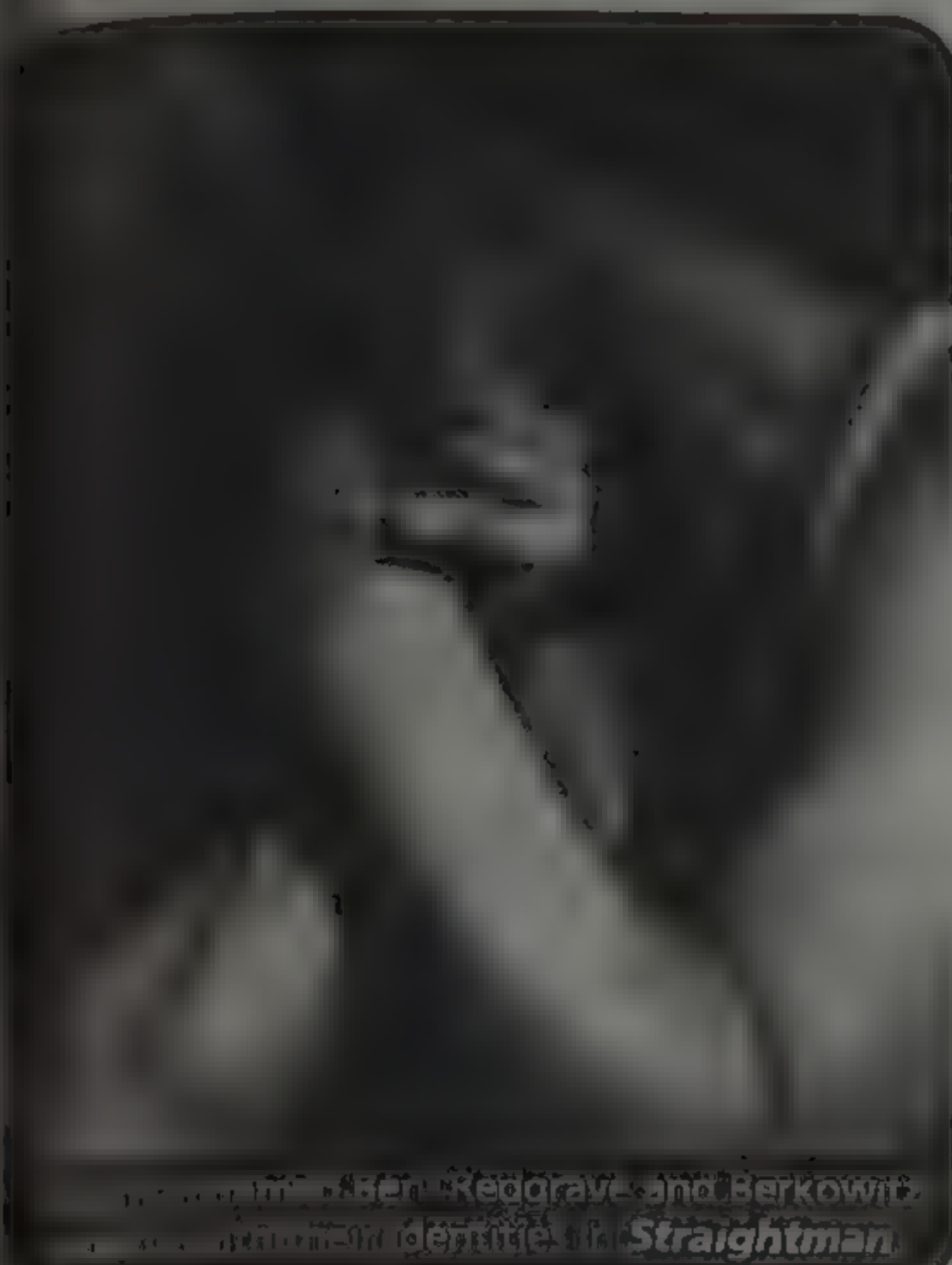
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# Roomie interiors



Low-budget *Straightman* bends the rules of male buddy movies

BY JOSEF BRAUN

The culmination of a long-term experiment in semi-improvised character study (à la British filmmaker Mike Leigh), *Straightman* is the guerrilla-film-making debut of twentysomething Chicago art school buddies actor-writer-director-producer Ben Berkowitz and actor-writer-producer Ben Redgrave. Berkowitz plays David Berkowitz, a brash, unlikely ladies' man with a complex about his Jewishness employed in a comedy club; Redgrave plays David's best friend Max (Butch Jerinic). When Max suddenly decides to accept a job in California, devastating Jack,

the two gents shack up together in a cheap apartment in the west end of town. Yet instead of fulfilling David's dream of creating the ultimate swinging bachelor dive, their cohabitation coincides with Jack's ultimate realization that he's gay.

What ensues from this point, however, doesn't quite fit into the dictates of the recent crop of gay/lesbian niche films, nor does it resemble your typical feel-good romantic comedy with the staple stereotypical "queer pal on the side." *Straightman* is a genuinely progressive film about young men unconcerned with conventional boundaries and is unapologetically integrated without having to be cute about it. The film's title works on many levels: Jack as the perpetually wisecracking David's straight man; masculine Jack as someone "disguised" as a straight man; Jack, a serial monogamist, and David, a fear-of-intimacy poster boy, both finding themselves at one point or another wanting to go straight in their romantic lives. What binds the

from in the often cramped (not to mention thoughtlessly adorned) interiors where they could fit more than a single actor into the frame, keep the camera's reflection out of the mirrors and windows and not stumble over cables. I found some major problem spots with the sound as well (although that might simply be the result of a poor dubbing job on the VHS screener I unfortunately had to watch).

## Tucci-feely

However, it doesn't take much of an effort to see that underneath *Straightman*'s hurried, clunky exterior, Berkowitz and Redgrave, highly skilled writers both, have a pretty damn good movie on their hands. For all the superficial fumbling about, their film has a remarkable sensitivity towards its characters (yes, even the female characters), an intuitive ear for dialogue, an inexplicable poignancy that strongly recalls the films of John Cassavetes and a delicate way with its themes of fraternity and sexual mores that reminded me a bit of Stanley Tucci and Campbell Scott's *Big Night*.

*Straightman* is a smart film that tackles gender politics, relationships and behavioral expectations imposed through sexual orientation in a way that's forthright, comedic and free of didacticism while still respectful of the complexity of the issues it raises. In any case, like most character-driven films, its sense of authenticity depends on the actors and, putting all of *Straightman*'s other merits or flaws aside, Berkowitz and Redgrave's nuanced, frequently funny performances are genuinely unforgettable. **V**

## Straightman

Directed by Ben Berkowitz •  
Starring Ben Redgrave, Ben Berkowitz,  
Butch Jerinic and Rachel Tomlinson •  
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Daily 11:30 2:25 4:40 7:45 10:10 Midnight Fri Sat only 12:30

SPY KIDS (PG)  
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A.I.: ARTIFICIAL INTELLIGENCE (14A) Daily 1:05 4:00 7:00 10:00

DR. DOLITTLE 2 (PG) Daily 11:35 2:00 4:15 7:20 9:25  
Midnight Fri Sat only 11:45

SCARY MOVIE 2 (18A) Crude sexual content  
Daily 12:05 2:30 5:10 7:35 9:30 Midnight Fri Sat only 11:50

ORIGINAL SIN (18A) Daily 11:40 2:10 4:35 7:05 9:40  
Midnight Fri Sat only 12:05

LARA CROFT: TOMB RAIDER (18A)  
Not suitable for young children  
Daily 11:15 1:40 4:20 7:15 9:45 Midnight Fri Sat only 12:10

SWORDFISH (18A)  
Daily 11:45 2:20 4:50 7:35 9:55 Midnight Fri Sat only 12:00

MOULIN ROUGE (PG)  
Suggestive scenes  
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THE MUMMY RETURNS (PG)  
Frightening scenes  
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A KNIGHT'S TALE (PG)  
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AMERICAN PIE 2 18A  
Crude sexual content throughout  
Daily 1:30 4:00 6:40 9:10

CAPTAIN CORELLI'S MANDOLIN 14A  
Violent scenes. DTS Digital.  
Daily 1:00 3:40 6:50 9:50

JAY AND SILENT BOB STRIKE BACK 18A  
Crude content, coarse language. DTS Digital.  
Daily 1:10 3:30 6:30 9:00

THE MUSKETEER PG  
DTS Digital. Daily 12:30 3:00 7:00 9:40

O 18A  
DTS Digital. Daily 12:50 3:10 5:30 7:50 10:20

THE OTHERS PG  
Frightening scenes throughout. DTS Digital.  
Daily 1:40 4:10 7:20 10:00

RAT RACE PG  
Coarse language. DTS Digital.  
Daily 12:40 3:50 7:30 10:10

ROCK STAR 14A  
Coarse language, suggestive scenes  
DTS Digital. Daily 1:50 4:20 7:10 9:30

SOUL SURVIVORS 14A  
DTS Digital. Daily 1:20 3:20 5:10 7:40 10:30

**WEST HALL 8**  
West Edmonton Mall, Phase III Entrance 2 444-1829

AMERICA'S SWEETHEARTS 14A  
DTS Digital. Fri-Sun 4:00 7:00 9:15  
Mon-Thu 7:00 9:15

ATLANTIS: THE LOST EMPIRE PG  
DTS Digital. Fri-Sun 1:40

CAPTAIN CORELLI'S MANDOLIN 14A  
Violent scenes. DTS Digital. Fri-Sun 4:30 7:10 9:50  
Mon-Thu 7:10 9:50

CATS AND DOGS G  
Fri-Sun 2:10

JURASSIC PARK III PG  
Frightening scenes. DTS Digital.  
Fri-Sun 1:50 4:40 7:25 9:30 Mon-Thu 7:25 9:30

LEGALLY BLONDE PG  
Suggestive language. DTS Digital.  
Fri-Sun 1:10 3:40 6:40 Mon-Thu 6:40

THE MUSKETEER PG  
DTS Digital. Fri-Sun 1:30 4:20 7:20 9:40  
Mon-Thu 7:20 9:40

THE OTHERS PG  
Frightening scenes throughout. DTS Digital.  
Fri-Sun 1:20 4:10 7:40 10:10 Mon-Thu 7:40 10:10

PEARL HARBOR PG  
DTS Digital. Daily 9:00

THE SCORE 14A  
DTS Digital. Fri-Sun 1:00 3:50 6:50 9:20  
Mon-Thu 6:50 9:20

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AMERICAN PIE 2 18A  
Crude sexual content throughout.  
THX Daily 2:00 4:30 7:20 10:00 DTS Digital  
Fri-Tue Thu 1:00 3:20 6:10 Wed 1:00 3:20

APOCALYPSE NOW REDUX 14A  
Daily 12:40 4:40 8:40

BUBBLE BOY 14A  
Content may offend. DTS Digital. Daily 1:15

CAPTAIN CORELLI'S MANDOLIN 14A  
Violent scenes. Daily 12:45 3:40 6:30 9:20

CATS AND DOGS G  
DTS Digital. Daily 1:45

JAY AND SILENT BOB STRIKE BACK 18A  
Crude content, coarse language. DTS Digital  
Daily 2:20 5:00 7:45 10:20

JOHN CARPENTER'S GHOSTS OF MARS 18A  
Gory scenes. DTS Digital.  
Fri-Tue Thu 5:40 10:25 Wed 10:25

JURASSIC PARK III PG  
Frightening scenes. DTS Digital  
Daily 2:10 4:45 7:05 9:35

THE MUSKETEER PG  
On 2 screens. THX Daily 12:30 1:30 3:00 4:10 5:30  
7:00 8:00 9:40 10:30

O 18A  
DTS Digital. Daily 1:50 4:40 7:30 9:45

PEARL HARBOR PG  
DTS Digital. Daily 9:00

PLANET OF THE APES PG  
Frightening scenes. DTS Digital.  
Daily 1:20 4:15 7:35 10:15

RUSH HOUR 2 PG  
Coarse language. DTS Digital. On 2 screens  
Daily 1:40 3:10 4:20 5:20 6:50 7:40 9:50

SHREK PG  
DTS Digital. Daily 1:10 3:30 6:45 8:50

SOUL SURVIVORS 14A  
THX Daily 12:50 2:50 5:10 7:50 10:10

SUMMER CATCH PG  
Sexual content, coarse language. DTS Digital.  
Daily 3:50 6:40 9:15

TWO CAN PLAY THAT GAME 14A  
Coarse language. DTS Digital.  
Daily 2:30 4:50 7:10 9:30

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Crude sexual content throughout. DTS Digital.  
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Mon-Thu 2:10 4:30 7:10 9:50

HARDBALL PG  
Coarse language  
DTS Digital. Sneak preview. Sat 7:00

JAY AND SILENT BOB STRIKE BACK 18A  
Crude content, coarse language. DTS Digital  
Fri-Sun 12:30 Mon-Thu 1:15

THE MUSKETEER PG  
DTS Digital. Fri-Sun 12:20 2:40 5:00 7:30 10:00  
Mon-Thu 1:50 4:10 7:30 10:00

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DTS Digital. Daily 1:00 3:20 7:45 10:15

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Frightening scenes throughout. DTS Digital.  
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RUSH HOUR 2 PG  
Coarse language. DTS Digital  
Fri-Sun 12:00 2:00 4:00 7:20 9:30  
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Daily 1:45 4:10 7:00 9:20

KISS OF THE DRAGON 18A  
Brutal violence. Daily 4:30 10:00

LARA CROFT: TOMB RAIDER PG  
Daily 2:30 4:50 7:15 9:45

SCARY MOVIE 2 18A  
Daily 7:45 10:15

SPY KIDS PG  
Daily 2:20 4:40

SWORDFISH 18A  
Daily 2:10 7:30

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AMERICAN OUTLAWS PG  
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AMERICAN PIE 2 18A  
Crude sexual content throughout  
Fri 7:30 10:00 Sat-Sun 1:45 4:30 7:30 10:00  
Mon-Thu 7:30

AMERICA'S SWEETHEARTS 14A  
Fri 7:15, 9:30 Sat-Sun 1:00 3:45 7:15 9:30  
Mon-Thu 7:15

ATLANTIS: THE LOST EMPIRE PG  
Fri Mon-Thu 7:00 Sat-Sun 2:00 4:30 7:00

CATS AND DOGS G  
Fri 6:45, 9:00 Sat-Sun 1:45 4:00 6:45 9:00  
Mon-Thu 6:45

THE CURSE OF THE JADE SCORPION PG  
Fri 7:30 10:00 Sat-Sun 1:15 4:15 7:30 10:00  
Mon-Thu 7:30

JAY AND SILENT BOB STRIKE BACK 18A  
Crude content, coarse language. Fri-Sun 9:45

JOHN CARPENTER'S GHOSTS OF MARS 18A  
Gory scenes. Fri-Sun 9:00

THE MUSKETEER PG  
Fri 7:15 9:45 Sat-Sun 1:30 4:15 7:15 9:45  
Mon-Thu 7:15

OSMOSIS JONES PG  
Fri Mon-Thu 7:15 Sat-Sun 1:15 4:00 7:15

THE OTHERS PG  
Frightening scenes throughout. Fri 7:00 9:30  
Sat-Sun 12:45 4:00 7:00 9:30 Mon-Thu 7:00

PLANET OF THE APES PG  
Frightening scenes  
Fri 6:30 9:15  
Sat-Sun 12:30 3:30 6:30 9:15  
Mon-Thu 6:30

RAT RACE PG  
Coarse language. Fri 6:45 9:15  
Sat-Sun 1:00 3:45 6:45 9:15 Mon-Thu 6:45

SHREK PG  
Fri 6:30 9:00 Sat-Sun 12:30 3:30 6:30 9:00  
Mon-Thu 6:30



# Jeepers Creepers = sleeper

Spooky low-budget horror film is one of summer's biggest surprises

By PAUL MATWYCHUK

The first half of the new horror movie *Jeepers Creepers* creates an atmosphere of such insidiously suggestive creepiness that I was reminded of such modern-day horror landmarks as

*The Texas Chainsaw Massacre*, *Halloween* and George Romero's original *Night of the Living Dead*. The opening sequence of *Jeepers Creepers*—in which we meet a brother and a sister, both played by completely unknown actors, who are driving together across an empty stretch of rural highway and starting to get on each other's nerves before they make a horrifying encounter with something supernatural—even echoes the setup of Romero's 1968 horror masterpiece. *Jeepers Creepers*, which was written and directed by Powder's Victor Salva, doesn't quite reach the level of those earlier films (the film's energy drops off during its more routine second half) but it's still a very effective and well-made little

chiller that horror fans, especially the ones who found *The Others* a little too genteel for their tastes, will regard as a treat.

Salva's opening sequence is a model of suspense-film construction. We begin in mid-conversation between the film's two heroes, Trish (Gina Philips) and Darry (Justin Long), and not only does the weary but still affectionate impatience with which these two siblings talk

to each other feel exactly right, but Salva integrates several key plot points into the flow so

smoothly they barely register as information that will pay off later on in the film. Then, almost without our noticing it, a sinister-looking truck appears behind Trish and Darry and starts bearing down on their car, nearly forcing them off the road as it zooms past them. They spot that same truck once again later on in their drive under even spookier circumstances—they see it parked in front of an abandoned church, where a mysteriously cloaked driver is dumping something down a rusty culvert. They get only a glimpse of what's going on, but they know what they saw: the driver is getting rid of a couple of bodies.

I don't want to spoil what happens next, but suffice it to say that

Darry convinces Trish to return to the church to investigate, and that some grisly discoveries await him at the bottom of that culvert. And the way Salva orchestrates their return to the church is truly nerve-wracking; he delays revealing each new creepy image for as long as he can until you're in that state of absolutely giddy suspense that only horror movies, really tall roller coasters and possibly childhood tickle fights are capable of creating.

## Where's a Cop when you need one?

The film was executive produced by Francis Ford Coppola, but instead of the baroque, almost operatic style Coppola adopted in his most recent entry in the horror genre, *Bram Stoker's Dracula*, Salva's approach combines low-rent settings with a quietly controlled directorial style. It's like Salva has sewn Brian de Palma's head onto George Romero's body—an image that's more appropriate to *Jeepers Creepers* than you probably realize.

I don't want to oversell this movie, because, as I say, the second half doesn't quite follow through on the promise of the setup. Part of the problem is that Salva, who has been so successful at merely suggesting horrifying things, decides to give us much too clear a glimpse of



Where'd they get those eyes? Gina Philips and Justin Long in *Jeepers Creepers*

his villain much too early in the story—and, quite frankly, his creature is a disappointment. (I was also a little let down to learn that Salva's story was about some kind of all-powerful supernatural demon when all the clues seemed to indicate that we were dealing with an Ed Gein-style serial-killing hermit. Maybe it's just me, but I find demented redneck hermits much creepier than pointy-toothed demons, even ones that fly around and chop people's heads off.)

## A Long for the ride

Still, Salva consistently finds interesting and imaginative ways to stage

the action even in the less interesting (and much less logical) second half of the film, and Philips and Long both give performances capable and natural enough to suggest that Salva hired them for more than their good looks. *Jeepers Creepers* may not be wholly successful, but it's scary enough to qualify not just as one of this summer's most pleasant surprises—but also the best of-of-nowhere horror sleeper I've seen since *Mute Witness*—and that was back in 1994. ☺

*Jeepers Creepers*

Directed by Victor Salva • Starring Gina Philips, Justin Long and Jonathan Breck • Now playing

# Kill... or be killed

*Soul Survivors* and *Winter Kill* fail as horror movies in different ways

By JOSEF BRAUN

At first glance, the new thriller *Soul Survivors* could almost pass as a cautionary tale about the pitfalls of teens making that pivotal, precarious transition from high school to college. Its protagonist, Cassandra (the appropriately wide-eyed Melissa

Sagemiller), is the quintessential young woman poised between innocence and adulthood; she leaves her parents' home still clutching her favourite little stuffed dinosaur, only to be whisked away to a hedonistic goth party in a menacing-looking church (complete with quotes from Dante's *Inferno* scrawled across the walls in blood—or something red and drippy in any case) on the eve of her first semester in college. Drunk and highly agitated, Cassie winds up behind the wheel for a nasty car crash in which her broken-hearted boyfriend (Casey Affleck) is killed, her handsome old flame and his girlfriend (Wes Bentley and *Bring It On*'s Eliza Dushku) are injured and she's steered into an ominous operating room full of creepy doctors who look like they're waiting to perform an

alien autopsy.

It's at this point that writer-director Steve Carpenter (writer of *Blue Streak* but whose only other directing credits are *The Dorn That Dripped Blood* and the bizarre 1986 B-movie *Kindred* starring Rod Steiger and Kim Hunter) launches Cassie into a journey of a far more otherworldly nature. Cassie survives the accident only to find herself at the centre of what appears to be some kind of conspiracy to drive her into insanity. A silent fellow in a plastic

mask looms nearby (nothing says "scary" like plastic masks) with an entourage of weirdos

always close at hand, a touchy-feely priest starts popping by now and then to offer Cassie vague words of comfort. Cassie's dead boyfriend shows up just about everywhere to reach out to her with a helping hand and minor events of cryptic significance (a bloody nose dripping on a white tennis shoe) begin to repeat in increasingly diverse manifestations.

## Remember the Night

What's going on? Well, it's not all that hard to guess the answer once you're about halfway into *Soul Survivors*, leaving Carpenter and company merely spinning their wheels for the last half hour. Pleasingly, the film is less concerned with gore, cheap thrills or formula plotting than it is

with atmosphere and psychological twists, but in trying to maintain a balance of ambiguity and intrigue, Carpenter only reveals himself as a bit of a poor man's M. Night Shyamalan—a comparison reinforced by the very overstated production design by Larry Fulton (who designed both *The Sixth Sense* and *Unbreakable* with far keener reserve). Carpenter lays the creepies on pretty thick and relies too heavily on weary symbols of spookdom that have become so clichéd they're not even funny to parody anymore (as was proved in the very unfunny *Scary Movie 2*). Yet it was certainly more refreshing to see *Soul Survivors* attempt something a little more difficult and ambitious than the average horror flick and fail than to have to sit through another *I Know What You Did Last Summer*.

Another example of a failed attempt in the teen thriller genre—albeit an entirely different kind of failure—opens at Metro Cinema this weekend for a limited run. Local television producer-turned-filmmaker Gilbert Allan makes his feature debut with an independent, shot-on-digital, no-budget oddity about a high school cheerleading squad being hunted down by psychotic backwater rednecks entitled *Winter Kill*. I say "oddity" because right from the video-toasted, bland '80s pop ballad-soundtracked opening credits sequence, it's very difficult to watch *Winter Kill* and not feel like someone's having you on. Filmmakers walk a very fine line when you



can't tell if they're being intentionally cheesy or not (although seeing as how the film is working in an exploitation genre, I'm tempted to give them the benefit of the doubt), but they fall off it when the vague bits of pseudo-irony just go on and on with no comic payoff.

## Dead of Winter

I'm not sure where to begin criticizing *Winter Kill*—or, for that matter, if doing so is even worth the effort. I love the thrill of seeing artists with some talent and determination try to make something work with an almost complete absence of resources, and it goes without saying that a lot can be forgiven (or even guiltily enjoyed) in a film operating under these kinds of constraints. But, continuity errors and lousy lighting and sound aside, to make a movie with such a throwaway script,

to shoot with so little discretion and most significantly, to edit so clumsily and include such an outrageous number of redundant inserts (if someone says they're going to walk down the hall, we don't necessarily need to see them walk down the hall) for a final cut that lasts over 100 minutes (which, incidentally, makes it longer than *Soul Survivors*) seems like a lot to ask of any audience.

Ultimately, none of these comments really matter when it's abundantly clear that *Winter Kill* is the effort of artists who are at the very first stages of figuring out the craft of narrative cinema (and, by the record, some of the actors are pretty well under the circumstances). An in-depth analysis would no doubt be of value for Allan and his crew, but this is not the appropriate place for that and I'm certain

SEE PAGE 41





them: Brad Renfro and Rachel Miner in *Bully*

## Shallow, grave

Larry Clark offers sensationalism without insight in *Bully*

by JOSEF BRAUN

The first image we see in Larry Clark's new film *Bully* is a close-up of a young man talking into a telephone. "I want to suck my big dick," he says in a kind of posed menace.

ed, one assumes, from years of being to bad gangs- rap. In the back- and, we hear another calling her voice sound-

innocent and trite as her son's morant and ugly. And so it becomes immediately clear that we're returning to the world of *Kids*, Clark's controversial 1995 directorial effort, and that once again Clark is trying to reflect what he sees as hard truth about today's youth.

*Bully* was written by Harmony Korine, who at the time was practically and seemed hell-bent on making out parents everywhere depicting new lows in teen degradation. (Korine has now gone on to making his own films about the corruption of youth in a more stylized, never obviously designed to "dis-

us.) Unlike *Kids*, *Bully*, adapted from Jim Schulze's book of the same name by screenwriters Zachary Long and Roger Pulsis, draws its story from real life events (the horrific 1993 murder of Florida teen Bobby Kent by a group of his friends), yet still seems seduced by its concern with effect and of actual insight.

The biggest problem with Clark's vision is how bitterly condemning it is toward the young people trying to represent; the biggest problem with Long and Pulsis's display is that it tells its story in a form without ever putting any of its bones. *Bully* isn't an anti-fraudulently sunny *American* style teen film, but merely its

vacuous opposite. Each and every one of the kids in *Bully* comes across as confused, ill-taught or misled but as totally moronic, their individual pressures trivial and their moral struggle almost

existent. Just because it's based on real events doesn't alter the fact that its interpretation of those events

is unimaginative, crudely nihilistic and drowning in banality. The film wants to serve as an alternative to the mainstream media's handling of teen violence but offers nothing of substance to counter it. Long claims that *Bully* provides "an inside look at what drives kids down these horrible paths," but what *Bully* depicts is nothing more than a black hole of unintelligible, psychotic chaos.

### LSD, I love you

The film begins with a certain degree of convincing pathos as Lisa, the ultimate instigator of the crime, comes home after being

basically raped by a stranger only to declare to her mother, "I've got a new

boyfriend." But, significantly, the scene in which the murder is first proposed is unintentionally humorous and nonsensical. The group of conspirators grows larger and increasingly careless, but no one ever seems to question anything. The only "evil" influence preying upon these mostly middle-class dropouts appears to be LSD usage (the killers in *Bully* seem closer to the Manson family than the kids of Columbine), essentially reducing their motivation to being whacked out on drugs—how's *that* for progressive? (At least the similarly conceived *River's Edge* offered a more compelling, elaborate narrative.)

I think the sole element of real value in *Bully* lies in the ambiguous nature of its title's reference. Kent bullies Marty, Marty bullies Lisa, Lisa bullies everyone; a complex web of peer pressure is spun. Clark and Long take great measures (almost to the point of overstatement) to ensure that culpability for the crime is never placed upon any single figure, but rather shows how each teen contributed to this tragedy in their own way, whether through active or passive means.

And yet, everything in *Bully* feels oversimplified. It's possible that a documentary would have been a more sound (if perhaps equally fruitless) approach. At least then Clark and company could have given their subjects a chance to speak for themselves. ☐

*Bully*

Directed by Larry Clark • Starring Brad Renfro, Rachel Miner and Nick Stahl • Opens Fri, Sept 7

# romeo and juliet

CHOREOGRAPHY BY JOHN CRANKO  
MUSIC BY SERGEI PROKOFIEV

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# The last American virgins?

Maria Lezon's art is pretty, but that doesn't mean it's not smart

BY MAUREEN FENNIAC

Maria Lezon's work looks illustrative, even decorative at times. Her paintings, which often involve an assemblage of several panels, have a whimsical, naïve quality reminiscent of folk art or high-quality illustrations in children's picture books. But in the art world, "pretty" and "smart" are often considered mutually exclusive terms. Good-looking art is, more often than not, dismissed as the aesthetic equivalent of a bimbo—nice to look at, but probably not very bright. After all, serious art cares about things like truth, and as everyone knows, the truth isn't pretty.

*There Are No Virgins in America* presents a series of paintings that combine found materials and bits of text culled from consumer culture. And yes, these images look really good. Lezon knows how to paint, and because her paintings are so well-crafted, it's tempting to dismiss them simply as craft. But there's a lot more going on in this space, and Lezon is certainly equal to the task of mapping out what that is.

A Canadian artist of Spanish descent, Lezon has mentioned that she's always felt like an outsider, an attitude that has granted her a privileged, if somewhat alienated perspective. Lezon's work seems to be an amalgam of various artistic references and political influences, from feminist theory to Spanish paintings of the 17th century. But these issues and annotations are expressed in a very understated fashion. Indeed, Lezon's mannered but unpretentious style parodies the images, conventions and stereotypes her work simultaneously evokes.

## Madam, I'm Adam

Lezon has a gift for caricature, the ability to pare a figure down to something approximating an essential character or mood. The calligraphic painting style she brings to works such as "Adam and Evil," which features the cartoonish figure of a man sprawled against a floral background that could be a meadow or a chintz sofa while languidly clasping a remote control, is reminiscent of highbrow illustrator David Levine. With their bubbleheads and bodies that seem to shrink and deflate toward the bottom of the canvas, the paintings present themselves as illustrations, not representations. It's an intriguing distinction.

Lezon works in "types," and her

art employs its own vocabulary of visual stereotypes that are repeated throughout the show. A series of figures of women all borrow the same basic shape and outline, but each one articulates a different, subtly delineated female stereotype. Sometimes her drawing runs off the canvas and onto the gallery wall, functioning as a kind of visual subtext appended to the main subject of the image. In "Two Fried Eggs and a Sausage," for instance, a grid of canvasses maps out the oddly sinister image of a woman making breakfast. Spilling off the corner of the painting is another image, painted in black and white on the wall. It features a stick-man bride and groom and a piece of cake with a serrated bite-mark cut into it.

## Hardly Dworkin

Lezon's stereotypes are oddly (and perhaps perversely) reminiscent of feminist writer Andrea Dworkin's notion that "Woman is not born: she is made. In the making, her humanity is destroyed. She becomes symbol of this, symbol of that: mother of the earth, slut of the universe; but she never becomes herself because it is forbidden for her to do so." In making her figures so blatantly fictitious, Lezon similarly "destroys" the humanity of her subjects and turns them into symbols. But at the same time, her style of expression and abundant sense of humour humanizes the subject matter (if not the

feminine subjects) of her work.

And while many of us aren't likely to be touched by a lot of the conceptual ground that's covered in *There Are No Virgins in America* the very first time we encounter it,

that doesn't mean it won't be good for you, too. ♡

*There Are No Virgins in America*  
By Maria Lezon • Harcourt House •  
To Sept 22

## Winter Kill

Continued from page 40

that these artists have already learned a great deal from their experience without having to hear anyone's advice. Making a feature film, especially with no money, is an extremely difficult and highly ambitious task and I applaud the makers of *Winter Kill* for their attempt; I cannot, however, pretend that theirs is a very watchable result. ♡

## Soul Survivors

Directed by Steve Carpenter •  
Starring Melissa Sagemiller, Wes Bentley, Eliza Dushku and Casey Affleck • Opens Fri, Sept 7

## Winter Kill

Directed by Gilbert Allan • Starring Kris Loranger, Shelly Harrison, Bronwyn Maria Martin and Dale Wilson • Zeidler Hall, The Citadel • Fri, Sept 7, 7pm; Sat, Sept 8, 9pm; Sun, Sept 9, 7pm; Mon, Sept 10, 9pm • Metro Cinema • 425-9212



BY PAUL MATWYCHUK

## And so to Bedlam

**A Night of Bedlam • Varscona Theatre • To Sept 9 • preVUE** My job as a theatre reviewer requires me to see not just a lot of plays but to put in more than my fair share of long evenings at various cafés and converted theatres listening to staged readings as well. The circumstances surrounding many of these readings—scripts still in their preliminary forms being read by actors who have, by necessity, been given very little time to work up their performances—present a pretty formidable obstacle to the creation of any kind of memorable theatre. But I've been surprised plenty of times at these events, and two of the writers who've given me the most pleasant surprises in the last couple of years have contributed to *A Night of Bedlam*, an evening of one-acts that's the first production of the newly-formed Bedlam Theatre Concern.

I believe it was two years ago that I saw BTC member Collin Doyle reading his monologue *Dear Penthouse* at NeXtFest's staged reading series. I remember sinking down in my seat when Doyle's character began by talking about how much he loved reading *Penthouse* magazine, thinking I was in

for another tediously "shocking" Gen-X diatribe about sexual hangups—but as Doyle's story unfolded, I quickly realized I was in for something much more interesting: a genuinely intriguing and unpredictable little fable about control and sexual power. And I felt a similar sense of discovery when I first heard fellow Bedlamite James Hamilton's monologue *Vigilance* at last year's Urban Tales festival at Northern Light Theatre, a piece that boasted the same strong sense of narrative and psychological insight as *Dear Penthouse*. (In fact, I was impressed enough to put *Vigilance* on my list of last year's Top Ten theatre events.)

Take Hamilton's follow-up play, *Centre of Attention*, combine it with *Dear Penthouse* and a white-collar satire by Mike D. Thompson called *Workspace*, and you've got the lineup for *A Night of Bedlam*.

"It's all about taking these ideas and doing them," says Thompson, when I mention how glad I was to see these plays getting a life beyond a staged reading. "I know I've learned so much about my own script just by doing it and working on it with people like these, who are open to new things and willing to try new ideas when something's not working."

Thompson hashed out the idea for *Workspace* while attending the Playwright's Garage, a local workshop for young playwrights conducted by Vern Thiessen. "I came up with the idea, I wrote it down, I shared it with the class and they kind of laughed," he says. "It's something I've been thinking about a lot—how far can an individual go when you think success is

right there within reach and then everything just crumbles?" Thompson's hero, Martin, is a beleaguered office employee who's not just the only person in the entire company who seems willing to actually do his own job but also to take on the workload of the rest of the staff. The plot of *Workspace* kicks into action when poor Martin winds up getting fired anyway.

Has helping to organize his company's first-ever theatrical production forced Thompson to become like Martin and take on more and more unwelcome responsibilities as opening night approaches? "Well, it's very time-consuming," laughs Thompson. "You have to make it happen, because no one else will. But that's what's nice about working with James and Collin: it's overwhelming, but we all know what needs to be done—and together, we do it."

## Stallone again, naturally

Here's an extra item, which I've thrown in because (a) it's amusing; and (b) I have an extra few lines to kill this week. Sylvester Stallone has announced on his website ([www.sylvesterstallone.com](http://www.sylvesterstallone.com)) that he is currently busy adapting his 1976 film *Rocky* into a Broadway musical. (Too bad the title *Bells Are Ringing* is already taken.)

Details about the production are still sketchy, but considering Stallone's previous foray into Broadway musicals (namely, his staging of the infamous "Satan's Alley" sequence in the film *Staying Alive*) *Rocky: The Musical* may well wind up being more reminiscent of *Carrie* than *The Producers*—a true *Rocky Horror Show*. ♡

THE EDMONTON CONTEMPORARY ARTISTS SOCIETY

# ninth

## à n n u à l

painting & sculpture exhibition

Sept 14 to Sept 29, 2001

Opening Friday, Sept 14 at 6pm

Featuring the P.J. Perry Trio

**The Arts Barns**

10330 - 84th Ave

design

VUEWEEKLY



## ARTS WEEKLY

A FREE listing, fax 426-2889  
email listings@vue.ab.ca.

Line is 3pm Friday.

## ART GALLERIES

## ALBERTA CRAFT COUNCIL

**GALLERY** 10186-106 St., 488-  
Open Mon-Sat 10am-  
•**CO FIGURE:** Figurative  
by Alberta craft artists. Sept.  
27. Opening reception, SAT,  
8. **DISCOVERY GALLERY**  
**THE PATH TO NIRVANA:**  
mult, functional, sculptural  
work by Debra Demers-Bryan.  
Sept. 29. Opening reception,  
Sept. 8. •**SEARCHING FOR**  
•**NEW WEAVINGS** with paper,  
bark and fabric by Pirkko  
men. Until Sept. 29. Opening  
reception, SAT, Sept. 8, 1-3pm.

## CENTRE D'ARTS VISUELS DE

**ALBERTA** 20, 8627-91 St., 461-  
•**IMPRESSION:** Ruthdoyon  
drawings and watercolours, Yvonne  
and mixed media and water-  
colours, Gisèle Lavoie watercolours  
and pastels, Louise DesRosier sculp-  
ture. Sept. 7-19. Opening recep-  
tion, FRI, Sept. 7, 7-8:30pm.

## EDMONTON GALLERIES

103160124  
454-3352. Open Tue-Sat  
10am-5pm. **THE CANADIAN HER-  
ITAGE COLLECTION:** Exhibition of  
photographs done in the '40s for the  
National Gallery of Canada as part  
of the war effort. Works of A.Y.  
Jackson, Emily Carr, Tom  
Thompson, Lawren Harris and  
Peter J. Phillips. Until Sept. 28.

## EDMONTON ART GALLERY

2 Sir  
Winston Churchill Square, 422-  
453, www.eag.org. Open Mon-  
day and Fri 10:30am-5pm; Thu  
10am-8pm; Sat, Sun and hols  
10am-5pm. •**RIVER CITY:** Marlene  
Lutes, Yolanda Gutierrez, Lyndal  
Kane, Peter von Tiesenhausen.  
Until Oct. 28. •**SETTING THE STAGE:**  
**THE CAST OF CHARACTERS:** The  
Group of Seven. Until Feb. 2002.  
**ART OUT THERE: ARTISTS AND  
YOUTH IN THE COMMUNITY:** A  
collection of works from artist in res-  
idence programs for youth aged 15  
and over. Until Nov. 10. •**FRAGILE**  
**CE:** Liz Ingram. Sept. 8-Oct.  
•**4 DRAWING SPACE:** Children's  
drawings. Until Sept. 30. •Admission  
\$5 adult; \$3 student/senior; \$2  
6-12, kids under 6 free. Free  
Tuesdays after 4pm.

## EDMONTON CONTEMPORARY

**ARTISTS' SOCIETY** The  
Barns, 10330-84 Ave., 465-  
•Ninth annual exhibition  
featuring painting and sculpture in  
a variety of media. Sept. 14-29.  
Opening celebration FRI, Sept. 14,  
7-10pm. Enjoy the music of the P.J.  
Trio. •New York-based writer  
and critic Karen Wilkin will give a  
lecture on the American sculptor  
Richard Smith. SAT, Sept. 15, 8pm.  
•British painter John McLean  
will speak about the current situa-  
tion of British painting and sculp-  
ture. SAT, Sept. 22, 8pm. Free.

## EDMONTON SCOTIA PLACE

1035. **RUN FOR YOUR LIFE:**  
A series of colourful portraits by

Randy Morse and Matt Gould.  
Until Oct. 31.

## ELECTRUM DESIGN STUDIO

12419 Stony Plain Road, 482-1402.  
•**THRESHOLDS:** New works by Ron  
Wigglesworth. September 5-29.  
Opening reception SAT, Sept. 8, 2-  
5pm. •Gold and silver jewellery by  
Wayne Mackenzie and Janet Stein.  
Wood boxes by Henry Schlosser,  
John Morel and Doug Haslam.

## EXTENSION CENTRE GALLERY

2nd Floor, University Extension  
Centre, 8303-112 St., 492-3034.  
Open Mon-Thu 8:30am-8pm; Fri  
8:30am-4:30pm; Sat 9am-noon.  
Chinese calligraphy by Dr. Steven  
K.H. Aung. Until Sept. 30.  
•**Humanities Building, Lecture  
Theatre L1.** Calligraphy demonstra-  
tion and fundraising auction. Sat,  
Sept. 8, 1-3pm.

## FAB GALLERY

1-1 Fine Arts  
Building, University of Alberta, 112  
St., 89 Ave., 492-2081. Open Tue-  
Fri 10am-5pm; Sun 2-5pm. Exhibit  
of graphic works and watercolours  
by Gustav Klimt and Egon Schiele.  
Until Oct. 8. •**RELICS RETAINED:**  
Garet Langley, final visual presenta-  
tion for the degree of Master of  
Fine Arts in printmaking. Sept.  
11-23. Opening reception, THU,  
Sept. 13, 7-10pm. •**WHISPER:**  
Rebecca Beardmore, final visual  
presentation for the degree of  
Master of Fine Arts in printmaking.  
Sept. 11-23. Opening reception,  
THU, Sept. 13, 7-10pm.

## FORT DOOR

10308-81 Ave., 432-  
7535. West Coast Indian silver and  
gold rings, pendants, bracelets,  
earrings by Carmen Geortzen.  
Eskimo carvings by various artists  
(Inukshuk, bear, hunter, walrus and  
seal). Otter carvings by T.  
Sivharapik and loon carvings by  
D. Eyaituk. Until Sept. 29.

## THE FRINGE GALLERY

Bsmt.,  
10516 Whyte Ave., 432-0240.  
Open daily 9:30am-6pm. Closed  
Sunday. •**PERSEPHONE QUARTET:**  
Acrylic paintings by John R.  
Maywood. Until Sept. 29.

## GALLERY 124

10240-124 St.,  
488-4575. Art by Edith Eichner.  
Sept. 8-26.

## GENERATIONS GALLERY

5411-  
51 St., Stony Plain, 963-2777.  
Open Mon-Sat 10am-4pm; Sun  
10am-6:30pm. Wendy Gervais  
mixed media drawings and con-  
structions; Darren Petersen blown  
glass. Until Sept. 10.

## GIORDANO GALLERY

Main Fl.,  
Empire Building, 10080 Jasper Ave.,  
429-5066. Open Wed 11am-4pm,  
Sat 12:30-4:30pm or by appoint-  
ment. Featuring gallery artists  
Barbara Ballachey, Anne Billy, Adele  
Duck, Tony Calzetta, Phill Mann,  
Ruby Mah, Marcia Perkins, D.  
Helen Mackie, Mark Lang and  
David Bolduc.

## HARCOURT HOUSE

10215-112  
St., 426-4180. Open Mon-Fri  
10am-5pm; Sat 12-4pm. **THERE  
ARE NO VIRGINS IN AMERICA:**  
Works by Maria Lezon. •**FRONT  
ROOM PARKING LOT ART:** Works

by Katherine Neiman. Until  
Sept. 22.

## LATITUDE 53

10137-104 St.,  
423-5353. Open Tue-Fri 10am-  
6pm; Sat 11am-5pm. **GABRIELA  
ROSENDE: THE UNMARKED GRAVE:**  
Work by Gabriela Rosende, a per-  
sonal history of the Pinochet dicta-  
torship in Chile. •**ProjEx Room**  
**THE ASSASSINATION OF JFK SEEN AS  
A DOWNHILL BICYCLE RACE:**  
Paintings by Margaret Currie. Until  
Sept. 8. •**AUTOSKINNING: PASSIVE  
ABDUCTION NO. 3:** By KIT, sculp-  
tural installations created from  
automobile interiors. Sept. 14-Oct.  
13. Opening reception and per-  
formance by Battery Operated, FRI,  
Sept. 14, 8pm.

## MCMULLEN GALLERY

University  
of Alberta Hospital (East entrance,  
main floor), 8440-112 St., 407-  
7152. Open Mon-Fri 10am-8pm,  
Sat-Sun 1-8pm. **BIG AND BRAVE -  
THE ALBERTA PRINTMAKERS SOCI-  
ETY:** Artists were challenged to  
make prints either using a tech-  
nique they did not usually use,  
or to work on a larger scale.  
Until Nov. 4.

## MILNER ART GALLERY

Stanley  
Milner Library Main Fl. Lobby, Sir  
Winston Churchill Square. **LORE:**  
Paintings and drawings by Noreen  
Hansen. Until Sept. 28.

## MUTTART CONSERVATORY

9626-96A St., 496-8755. Open  
Mon-Fri 9am-6pm, Sat-Sun 11am-  
6pm. •**RIVERBEND HERITAGE ART  
COLLECTION:** Collages created by  
students exploring the story of  
family and heritage. Until Sept. 7.  
•**SOUTH BOHEMIA AND NORTHERN  
ALBERTA - A PILGRIMAGE TO TWO  
HOMES:** Oil paintings by Tomas  
Krejcar and drawings by Vera  
Krejcar. Sept. 7-Oct. 12.

## PROFILES PUBLIC ART GALLERY

19 Perron Street, St. Albert,  
460-4310. Open Tue-Sat 10-5pm.  
Thu until 8pm. **SWEET 16:** Profiles  
16th anniversary exhibition. Until  
Sept. 29.

## SCOTT GALLERY

10411-124 St.,  
488-3619. Open Tue-Sat 10am-  
5pm. **ALBERTA - LAND AND SKY:**  
Landscape paintings by Jim Visser.  
Sept. 8-25. Opening reception,  
SAT, Sept. 8, 1-4pm.

## SNAP GALLERY

10137-104 St.,  
423-1492. Open noon-5pm Tue-  
Sat. **LEDGER:** Exhibition of photo-  
copy prints by local artist Daryl  
Rydman. Sept. 6-Oct. 6. Opening  
reception THU, Sept. 13, 8pm.

## SNOWBIRD GALLERY

WEM,  
8882-170 St., 444-1024. Featuring  
works by Yardley-Jones, Gregg  
Johnson and Jim Vest. Oil and  
acrylic paintings by Fassil Tsegaye.  
Pottery by Blackmore Studios and  
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Artists in the courtyard series con-  
tinues every weekend.

## STRATHCONA PLACE CENTRE

10831 University Ave., 433-5807.  
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Until Sept. 21.

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Saddleback Rd., 988-2266. Pastels,  
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Lavoie, Susanne Loutas, Jean Roth,  
and others. Glass works, ceramics  
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## VANDERLEELIE GALLERY

10344-134 St., 452-0286. Open  
Tue-Sat 11am-5pm. Group show of  
gallery artists featuring recent  
paintings by David Cantine, Robert  
Marchessault, Jamaes Lahey and  
Paul Béliveau. Sept. 7-17.

## VISUAL ARTS ALBERTA ASSOCIATION

Harcourt House, 10215-  
112 St., 421-1731. **BLESSED ALCHE-  
MY OF SUN AND SOIL:** Prairiescapes  
by Verna Code. Until Sept. 22.

## THEATRE

## CHIMPROV

The New Varscona  
Theatre, 10329-83 Ave., 448-0695.  
•Every SAT except the last Sat of  
ea. month (11pm): Presented by  
Rapid Fire Theatre.

## DIE-NASTY SOAP-A-THON

Varscona Theatre, 10329-83 Ave.,  
448-0695. Ninth annual Die-Nasty  
Soap-A-Thon, *Madness in Outer  
Space With Deep Soap Nine*. Sept.  
14-16. TIX \$25 Soap-A-Thon  
passes; \$10 entry 6pm-2am;  
\$8 entry 2am-6pm.

## GHOST DUSTERS

Celebrations  
Dinner Theatre, The Oasis  
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Road, 448-9339. After a series of  
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## THE LONE STRANGER RIDES

**AGAIN!** Jubilations Dinner  
Theatre, Upper Level, Phase III,  
WEM, 484-2424. A fiery Harley  
with the speed of light and a cloud  
of dust, it's the Lone Stranger.  
Descended from the original Lone  
Ranger with her faithful East Indian  
companion Toronto. Until Nov. 4.

## MILE HIGH MADNESS

Mayfield  
Dinner Theatre, 16615-109 Ave.,  
483-4051, 486-7827. Musical  
cabaret. Until Sept. 9.

## A NIGHT OF BEDLAM

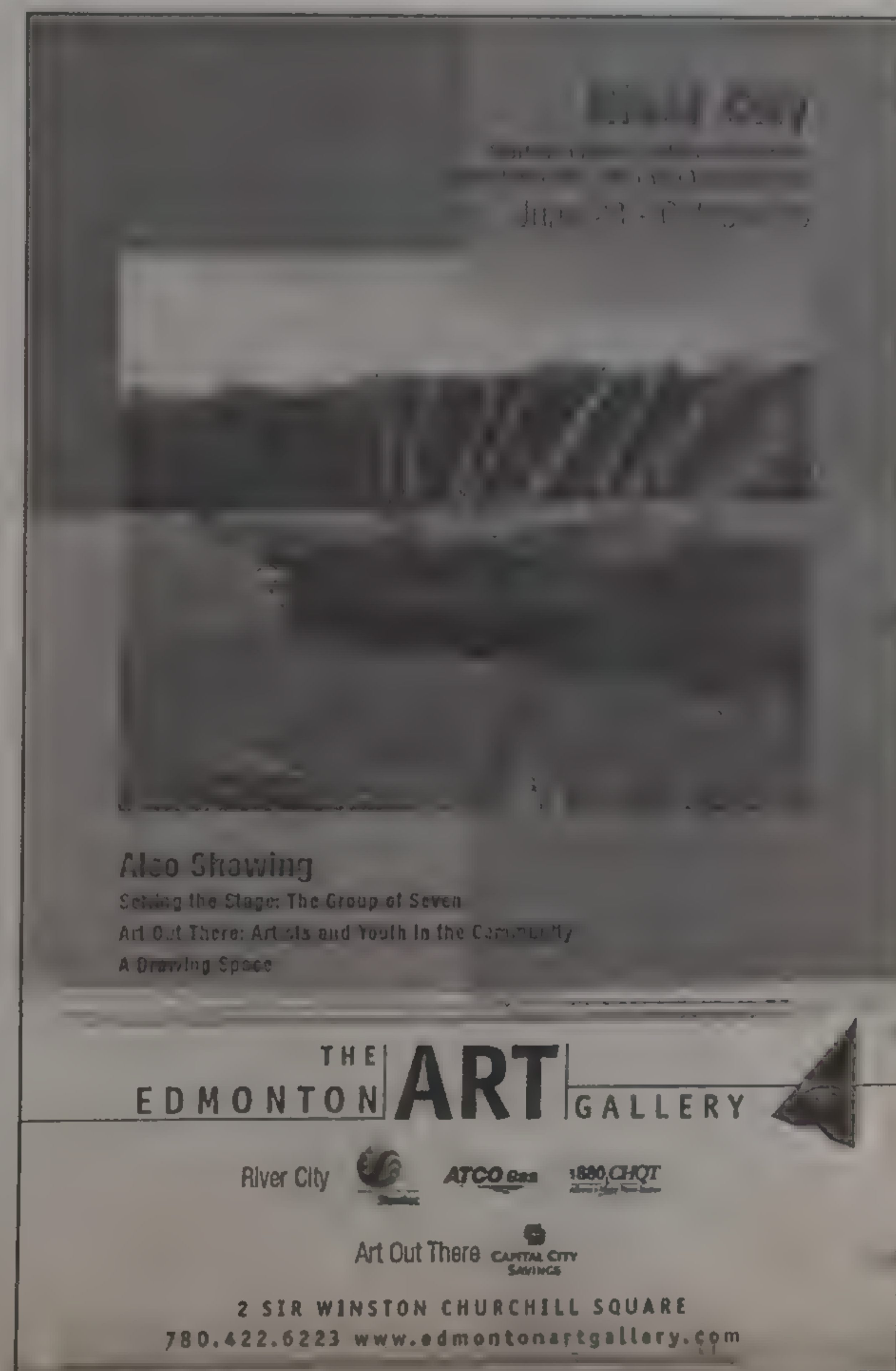
The  
Varscona Theatre, 10329-93 Ave.,  
439-7939. Presented by The  
Bedlam Theatre Concern. New  
works by three Edmonton play-  
wrights. *Workspace* by Mike D.  
Thompson, *Dear Penthouse* by  
Collin Doyle, *Centre of Attention* by  
James Hamilton. Each play portrays  
a different aspect of everyday life  
from the viewpoint of victims.  
Sept. 6-9, 8pm; Sept. 8-9 2pm  
matinee. TIX \$10 @ door.

## ST. ALBERT CHILDREN'S THEATRE 20TH ANNIVERSARY CELEBRATION GALA

Arden Theatre,  
5 St. Anne Street, St. Albert,  
459-1542. Gala celebration  
featuring highlights from St. Albert  
Children's Theatre history and  
performances by alumni.  
Fri, Sept. 14, 7:30 pm. TIX \$20  
@ TicketMaster, Arden Theatre  
Box Office.




## THEATRESPORTS

New Varscona  
Theatre, 10329-83 Ave., 448-0695.  
•Every FRI (11pm): Presented by  
Rapid Fire Theatre.



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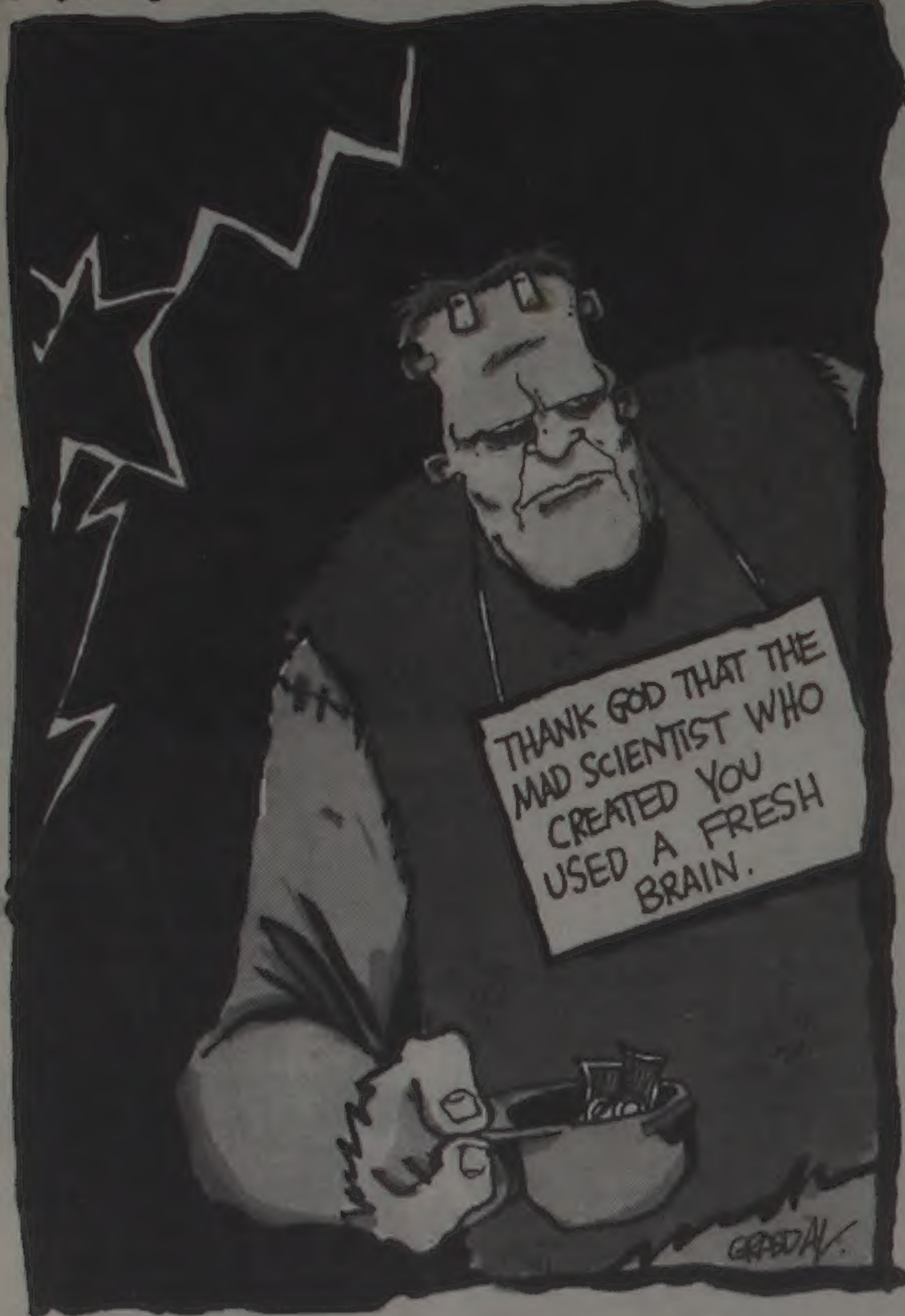








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Teens: Did you get counselling after being suicidal? For information about participating in confidential UoA research, contact 425-5611 or teenresearch@hotmail.com

Teach an adult to read and share a legacy of literacy. Volunteer at P.A.L.S. - Project Adult Literacy Society 424-5514.

Want fun and excitement? Need adventure? Check out the **Wild, Wild West! Workshop Theatre.** Be a volunteer. Call 477-5955.

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